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RĀMACHANDRĀPURA MAṬHA :

ITS HISTORY AND ANTIQUITIES



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DECLARATION

I hereby declare that this Thesis entitled **Rāmachāndrāpura Matha: Its History and Antiquities** is a result of my study and research carried out by me under the guidance of Dr. H.R. Raghunath Bhat, Professor and Chairman of the Department of Studies in Ancient Indian History and Epigraphy, Karnatak University, Dharwad. It has not been submitted to any University for any Degree.

DHARWAD
27.02.1999



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C E R T I F I C A T E

This is to certify that the Thesis entitled **Rāmachandrāpura Matha: Its History and Antiquities** submitted by **T.S.HALEMANE**, for the award of Ph.D. Degree of Karnatak University is a result of research work done under my guidance.

It has not been submitted to any University for any Degree.

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ABBREVIATIONS

<i>EC</i>	:	<i>Epigraphia Carnatica.</i>
<i>GT</i>	:	<i>Gurukripa Tarangini</i>
<i>HB</i>	:	<i>Havyaka Bhārati</i>
<i>HS</i>	:	<i>History of Srīngēri</i>
<i>HSGSI</i>	:	<i>Havyaka Samāja Mattu Śrīngērimaathada Sankṣipta Itihāsa</i>
<i>KNV</i>	:	<i>Keḷadinripavijayam</i>
<i>MAR</i>	:	<i>Mysore Archaeological Report</i>
<i>RBM</i>	:	<i>Rāghavēndra Bhārati Mahāswāmigaṃu</i>
<i>RM</i>	:	<i>Rāmachandrāpura Maṭha Manuscript</i>
<i>SII</i>	:	<i>South Indian Inscriptions</i>
<i>STR</i>	:	<i>Śivatattvaratnākara</i>
<i>VSCV</i>	:	<i>Vijayanagara Sexcentenary Commemoration Volume</i>

PREFACE

The present thesis is divided into ten chapters. They are as follows: The first chapter is actually introductory chapter. It explains where the Rāmachandrāpura Maṭha is established. The origin of the *Maṭha* is also highlighted. It also explains the evolution of the *Maṭha*, antiquity of asceticism, stages of evolution of the *Maṭha*, concept of *Maṭha*, the purpose of construction of the *Maṭha* and so on.

The second chapter is related to the sources. The sources of information for the history of Rāmachandrāpura Maṭha are vast and varied. It may be divided into three categories i.e.,

- (i) Archaeological sources
- (ii) Literary sources
- (iii) Archival sources

I. Archaeological sources

(i) **Inscriptions:** Inscriptions are of great importance not only in understanding the early history of Rāmachandrāpura Maṭha, but also of region. The earliest known inscription so far known is found in front of the Rāmachandrāpura Maṭha at Tirthahalli. It dates back to 1311 (A.D. 1389). Copper plate inscriptions are also important. They are mostly donative in character.

(ii) **Monuments:** There are about forty *Maṭhas* in the Rāmachandrāpura Maṭha area. Rāmachandrāpura Maṭha at Hosanagara

(ii)

is an original *Maṭha*. There are several *Samādhis* of the pontiffs in front of the *Maṭhas*. These *Maṭhas* are primary sources for the study of the history of art and architecture in Gokaṇṇa Samsthāna and incidentally they are useful for the reconstruction of the history of the *Maṭha*.

II. Literary Sources

Literary works both in Sanskrit and Kannada constitute equally important source of information for our present study. It included *Āchārya's Digvijaya* by Vijaya Dindima and *Keḷadinripavijaya* by poet Lingaṇṇa. This chapter also explains the earlier attempts made so far.

III. Archival sources

The archival sources are of great historical importance as they throw light on the cultural history of Rāmachandrāpura Maṭha. The script is in Kannada. Since the manuscripts cover the period of more than two hundred years, it is obvious that the documents were written by different writers. The manuscripts have historical significance, for they contain documents of secular nature and some of them are quite interesting. The manuscripts are also containing *nirūpas* (orders) and *binnavattames* (letters of respectful communication and petition) throw light on different aspects of the political, administrative, social and religious conditions prevailing not only in Gokaṇṇa Samsthāna but also in Karnataka

The third chapter is historical background of the Karnataka through the ages given with special reference to her political and cultural activities.

(iii)

The first major royal dynasty in the recorded period of history from Karnataka is that of Śātavāhanas. The decline of the Śātavāhanas rule led to the rise of Chutus in Karnataka. The Chutus were overshadowed by the rise of Kadambas of Banavasi. The Kadambas played an important role in development of early history and culture of Karnataka. According to the Talagunda and Gudnapur inscriptions Mayūraśarma was the founder of this dynasty. The rise of the Chalukyas of Vātāpi to power in the 6th century opened the new era in the political and cultural history of South India. Pulakeshi-II was the most outstanding ruler of this dynasty. Vikramāditya-VI was the distinguished ruler of the Chalukyan dynasty of Kalyāṇa. In the middle of the 8th century A.D., Rashtrakutas overthrew the Chalukyas and dominated the whole of the deccan for more than two centuries. Hoysalas rose to prominence in the *Malnād* region of Karnataka. Viṣṇuvardhana was the most illustrious ruler of this dynasty. They followed the Chalukyan heritage of art at the beginning. But later on they followed their own style, called "the Hoysala style". Krishṇadēvarāya was the distinguished ruler of the Vijayanagara empire. Of the successors to fortunes of Vijayanagara, two principalities are notable viz., Keladi and Mysore. The Rāmachandrāpura Maṭha, adopted the Keladi style of art and architecture.

The fourth chapter is devoted to the study of the *guruparampare* of the Rāmachandrāpura Maṭha right from the Vijayanagara period, down to the modern times, the various dynasties like the Vijayanagara emperors,

the Keladi rulers, the Muslim rulers (Hyder Ali and Tipu Sultan) the Oḍeyars of Mysore and the British commissioners patronised the Rāmachandrāpura Maṭha and revered the pontiffs. From the beginning till today Rāmachandrāpura Maṭha has been administered by thirty five pontiffs thirty sixth pontiff is also initiated recently. Among them Vidyānandācharya, Rāmachandra Bhārati, Rāghavēndra Bhārati are important.

The fifth chapter reviews the socio-religious aspects of Rāmachandrāpura Maṭha. This chapter also deals with the position of the women in the society, disciples of the *Maṭha*, *āchāra-vichāra*, educational activities, officers of the *Maṭha*, method of *dēvapūja*, principle deities, the choice of the *Guru*, rituals, the role of the *Maṭha*, and so on. The different religious sacrifices like *gōdāna* and *bhūdāna* speak of their religious mindedness. The innumerable grants to the *Maṭhas* are pointed out. The manuscripts speak of the offerings of these rulers to the *Maṭha* for the *nitya-pūjā*, *nandādīpa* and *amṛtapaḍi* and such other religious ceremonies to be conducted in the *Maṭha*. This chapter also deals with the festivals that were celebrated in the *Maṭha* premises, their grandeur and so on.

The Sixth chapter is devoted to a study of the architectural style that prevailed in *Malnāḍ* region. Here an attempt is made to highlight the salient features of the temple architecture. *Garbhagriha*, *antaraḷa*, *śikhara*, *adhiṣṭhana* and the treatment of wall were slightly changed in

shape and dimension according to the need. Here also the main features of the important temples in the *Malnād* region is explained. Our study suggests the influence of this style in the monuments of the Keladi period also. The contribution of the Keladi rulers to the field of architecture is also discussed.

Seventh chapter reviews the important sculptures of the Rāmachandrāpura Maṭha and its branches and their salient features. These sculptures are classified into important religious divisions. The elegant 'Hanumān' in front of the Rāmachandrāpura Maṭha and Chandramaulīśvara at Hosanagara, Nandi sculptures in the precincts of the 'Śiva-Gaṇapati' twin temple at Hosanagara, beautiful carvings of the elephants and *dvārapāla* images at Hosanagara etc. speak of the art tradition of the period. This chapter also explains the iconographic features. The Naga sculptures and Jātaka stones at Shimoga museum, and in the precinct of the Rāmachandrāpura Maṭha at Hosanagara and Kekkar are studied in detail.

The eighth chapter, attention is focussed on the bronzes of the Rāmachandrāpura Maṭha and its branches. The bronzes constitute a variety, belonging to different groups. The systematic study of these bronzes reveal the skillful workmanship of the sculptors and the religious catholicity of the Keladi Nāyakas. The variety suggests the winning and casting activities, metallurgy, imagemaking and the expertise of the sculptors. Attention is

focussed on the merits and the demerits of the art and the architecture in the hard medium of granite during the later years of the Keladi Nayaka period. But the skillful artmanship exhibited itself in the bronzes of the period.

The ninth chapter deals with the painting and other works. As the painting of the period are not many, the literary references are pointed out and the stray amples of the paintings are noted down. The *Kavi* art is also explained in this chapter. The skillful workmanship exhibited itself in the wooden art of the period. There is an attempt to give a descriptive and systematic study of the Ivory *Dharmasimhāsana* of the Rāmachandrāpura Maṭha.

The tenth chapter is the concluding chapter in which an attempt is made to point out the significance of the Rāmachandrāpura Maṭha's socio-cultural aspects and art and architecture of the region. During the period of political disturbances and frequent wars, the efforts of the Keladi rulers to continue the tradition set by the Vijayanagara empire is noteworthy. As a result of all these factors, a sub-regional style emerged which can be called as the Keladi style.

CHAPTER - I

INTRODUCTION

The *Malnād* region, especially the Shimoga region is so rich in culture and beautiful in nature characterised by meadows, arecanut and coconut gardens, fruit and sandal trees, birds and wild animals. In addition to inscriptions, the *Keḷadinripavijayam* furnishes some account of the geographical features of this country, and this account is largely corroborated by the accounts of the travellers. In the south of India, says Liṅgaṇṇakavi, there stood the stupendous ranges of the celebrated mountain, tier above tier called the *Sahyādrī*, the source of supreme bliss, the basis of fertile land and countries, the abode of anumerable holy resorts (*Tirthas*) and rivers, of streams and rivulets, of hills and forests, of all the territories lying round the *Sahyādrī* region, the land of Karnāṭa was the best, shining as it did, as the abode of unrivalled riches, and as the hoe of righteousness. Beautiful and enchanting was this land, in as much as it was embellished with tanks and forest streams, delightful with lakes and lotuses, gay with parks and gardens studded with flowers and creepers, and lovely with sandal trees and waving paddy fields.¹ In such place Rāmachandrāpura Maṭha was established.

A temple and a *Maṭha* were both established from the same religious motive or sentiment, but they served various purposes. A temple was built

principally for the purpose of prayer and worship. It also often provided for religious instruction, for the recitation of the *Mahābhārata*, the *Rāmāyaṇa* and the *Purāṇas*, for *Kīrtans* to the accompniment of music. In the case of the *Maṭhas* they were primarily intended for the instruction of pupils or the laity by some great teacher in the tenets of a sect or in the doctrines of some philosophy or in some branch of learning such as grammar, *mīmāṃsa*, astronomy and the like.

Origin of the *Maṭha*

In many cases temples are associated with or affiliated to the *Maṭhas*, but the worship of a particular diety is not the primary object of *Maṭhas*. *Maṭhas* among the followers of the Vēdic religion probably owed their origin to the example of Buddhist monastries or developed as parallel institutions. The foundation of *Maṭhas* received a great fillip after the times of the celebrated *Advaita* teacher, Śaṅkarāchārya, whom tradition credits with having established for the propogation of his system of *Vēdānta*.

Originally a *Maṭha* started by *Sanyāsin* like the great Śaṅkarāchārya must have had no property, as ascetics were prohibited by the *Śāstras* from possessing property, except such articles of personal use as clothes, sandals, religious books on palm leaf or paper. Besides *Sanyāsins* were required not to stay long in one place. So people built shelters for them, in order to accommodate them when they visited their town or village

and these were probably originally called *Maṭha*, which in its narrow sense means a place where an ascetic resides. In its wider sense it means socio-religious institution where a teacher presides and instructs several disciples in religious and analogous tenets, practices and dogmas. But gradually the zeal and devotion of the disciples and followers of the great teachers endowed the *Maṭhas* with considerable moveable and immoveable properties.

The head of *Maṭha* is called *Svāmi*, *Maṭhapati*, *Maṭhādhīpati*, *Jagadguru*. The head of the *Maṭha* is usually appointed according to the custom and practice of each *Maṭha*. That temples and *Maṭhas* have throughout the centuries been supplementary to each other, both ministering to the religious and spiritual wants of the people. Some *Maṭhas* on the other hand provided for instruction not only spiritual knowledge but also in secular knowledge.

Evolution of *Maṭha*

It is a common place that the future of humanity depends largely on the capacity of man to control his own behaviour. This very fact received wide recognition in ancient India, and theories were formulated from times immemorial for its realisation. All nations of the world have felt the same and welcomed the advent of godlike men to guide human beings to seek the truth within themselves. The advent of divine personalities have become an inevitable aspiration of mankind. Once it

was felt that material progress would satisfy man. No longer does this idea continue to attract and satisfy mankind. As a result, we find the history of human civilisation full of ideological differences.

India has always cherished the path as the pattern of the present and the future. The highest effort of ancient Indians was directed towards training human beings for a state of spiritual perfection. India has been the centre for the spread of the truth in the world all through the ages, through a galaxy of spiritual personalities who have inspired and guided mankind with a sublime vision of the divine and also to achieve *Moksha*. To achieve *Moksha* or deliverance a very high degree of morality was insisted upon. This can be seen in the *āśrama* theory of ancient times which later became the model for monastic institutions of all other religions of India. Thus, the idea of asceticism has its source in Brahmanism. Such spiritual leaders are known as pontiffs, sages, saints, ascetics, mystics, *gurus* and the dwelling-places of these holy men are called *Mathas* or *Āśramas* among Hindus, *Vihāras* among Buddhists and *Basadis* among Jains. Before going on to study the development of these institutions it is necessary to know the meaning of the terms *Asceticism* and *Monasticism*.

Asceticism and Monastic order, an organisation of monks, have become an indispensable part of religious movements. These are the two unique contributions of India to world culture. If asceticism concerns the

eory and practice of individual conduct, monasticism concerns social organisation in general. Also monasticism is closely associated with asceticism.

Asceticism originated in a quest and passion for spirituality aroused by disgust for worldly life. Asceticism has a Greek derivation, meaning training. The Hindus have an inborn inclination towards spirituality, which not only influenced the life of people, but contributed a good deal of the development of the religio-philosophic thought of India. Asceticism as an individual practice gets modified to some extent when it brings together more individuals than one. They begin to find some habitation necessary. This habitation forms a monastic centre. Monastic life leads to the endeavour of creating a social organisation peculiarly fitted for the ascetic life. Thus, the monastic order is an institutionalisation of the idea of individual asceticism and complete it.

Monasticism is derived from the Greek word for 'alone'. Words like latin *monachus* were first used to describe men who lived alone-'monks', hermits, solitaries who lived apart for the sake of god and a prayerful life.² This solitude must not, however, be interpreted as implying absolute isolation- such as that of the hermit in the desert. As we shall see, the term 'monk' from *monachus* has come to be applied to men living the ascetic life in common - a life in which they are indeed separated from the world but not from one another.³

Antiquity of Asceticism

"The habit of monasticism owes its origin, it has been said, to the natural tendencies of mankind towards mysticism. These are developed, set in order and satisfied in the rule and restraint of the monastic life. In India it is of great antiquity.⁴ Ramprasad Chandra is of the view that asceticism and yogic practices were a contribution of the people of Indus Valley. In the *Rigveda*, we have mention of *Munis* and *Yatis* and their description. Thus, asceticism can be said to begin from the early Vedic period. Still, the reference to ascetics in the *Rigveda* does not mean that the quest and passion for asceticism was predominant in this period as in later days. Though monastic orders assume great importance in Buddhism and Jainism, their roots are in early Hinduism.

Stages of Evolution

The first stage naturally starts with *Gurukula* of ancient days. The *Matha* did not at first take the shape of a regular institution of a permanent nature. *Āgamic* literature, which is equated with Vedic literature in antiquity, also refers to some important *Mathas*. The Buddhist practice of establishing systematic monasteries requires special mention, though they were influenced by ancient Indian institutions like *āśrama*, the *Gurukula*. Buddhism gave a new orientation to the monastic order. The later Hindu *Mathas* were modelled on the lines of Buddhist monasteries. But we can see certain fundamental affinities of the *Matha* with the

Gurukula system of ancient times. Like the *Gurukulas*, *Mathas* were also educational institutions. The *Gurukula* was managed or controlled by one sage. The *Matha* was also headed by one pontiff or *guru* or *āchārya*. The important difference between the two was that the head of the *Gurukula* was the *Grihastha*, while the head of the *Matha* was a *sanyasi*. The importance of celibacy became predominant in Buddhist religion. Thus, the fourth stage, or *sanyāsa*, of the Hindus became a starting point for Buddhists. The same inspired the later Hindus who adopted in their religious institutions.

As we have already mentioned, it was in the time of Śaṅkarāchārya, that the *Matha* attained the second stage phase of its growth. There are definite references in his biographies to the part played by Śaṅkrāchārya in shaping the structural features of the *Matha* as an institution. In this respect, Śaṅkara's contribution to the development of the monastic order among the Hindus seems to be striking. He is said to have founded four *Mathas* at the four corners of India. Thus Śaṅkarāchārya rendered yeoman services to the growth and development of the Hindu monasteries.

The structural and fundamental features of the *Matha* received its final shape later on. Till then temples were the predominant venue of all socio-religious activities. The *Matha* was only a part of it. Gradually, the mathas came to assume the foremost importance and became centers of activities side by side with the temples. *Mathas* attached to temples

became the residence of pontiffs. These pontiffs with their penance, scholarship and celibacy occupied a high place on society, commanding respect from both nobles and commons.

The final phase of the evolution was attained in Vijaynagara times with the liberal royal patronage to the *Maṭhas*, which placed them on a sound economic footing. During this period, too, the pontiffs of the *Maṭhas* did a good many things for the uplift of the society. Their sacrifice influenced the royal houses as well as the commons to give a different attitude towards this institution. But liberal royal patronage the *Maṭhas*, among other reasons, may also have brought their decline, as foreign invasion did.

Concept of Maṭha

The concept of the *Maṭha* in the sense of an institution of establishment appears to be quite old in the religious history of India. "A *Maṭha* is an abode for scholars and others", so says the author of *Amarakośha*. Fleet defined it as religious institution. It is also defined as the secluded hut of an ascetic, and as a monastery, which is both a religious and an educational institution. Thus, it was a residential college for students, a free feeding house for the poor and the infirm, and a resort of religious men as well as of mendicants.

In the initial stage, the word *Maṭha* was used in the sense of a residence of students or monks. Śaṅkarāchārya is said to have founded

four *Maṭhas* through which he propagated his teachings. In course of time this institution began to develop elaborate paraphernalia and practices, under the pontiffs. A large number of epigraphic records relate to *Maṭhas* which grew in power and popularity. But later on they became powerful and wielded influence and, in a majority of cases, held control over affairs of these temples. It is, thus, quite clear that *Maṭhas* besides controlling, in a few cases the affairs of the temple and providing lodging and boarding to devotees, were important centers of educational, moral and spiritual activities.

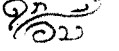
The head of the *Maṭha* had practise celibacy. We are told in clear words that such pontiffs as failed to observe this rule were to be instantly expelled and replaced by another *guru*.⁵ Henceforth the *Maṭha* began to signify a distinct type of institution with characteristic of its own.

Location of *Maṭhas*

The selection of the sight for a *Maṭha* was carefully made. Usually, *Maṭhas* were established on the banks of a sacred river, near a tank or a spring. Some *Maṭhas* were constructed only in such places as could be frequented by the people. For example, the Rāmchandrapura *Maṭha* is on the bank of river Śarāvati, the Śringēri *Maṭha* is on the bank of river Tunga. Almost all of the ancient *Maṭhas* are on the bank of a river or near a tank or at the foothills or sacred mountains.

The purpose

There are numerous *Mathas* through out India. They flourished because people took interest in religious, educational and literary activities. Even though they were not properly educated, they were interested in religion and philosophy. The main purpose of *Mathas* was to give encouragement to learning and other cultural aspects of life, and also to give patronage to scholars engaged in the pursuit on spiritual knowledge. In other words, the people were religious-minded. Acquisition of merit was very important to them. It was possible to do so through grants to religious institutions like *Mathas* and temples, as well as to the pontiffs who were engaged either in educational activities or in religious service. Consequently, they used to undertake works like the installation, free feeding-houses and watersheds, the construction of tanks and establishment of *Mathas*. The *Matha* was, primarily and predominantly, an educational centre. Its main aim was the spread of education and considered to be a socio-religious act that earned merit. Such acts had a two-fold aim: one was to enlighten the people in (get merit) spiritual matters and the other was to impart education. So people liberally patronised *Mathas* and other socio-religious institutions. Above all, they felt that it was their duty and responsibility to preserve and continue their literary tradition. The state did not come in their way. It, too, helped such institutions liberally. But it was for society, mainly, to support them. We have innumerable examples of members of a family and their dignitaries engaged in such

activities with pleasure. So far as kings were concerned public welfare was one of their main objects, their *rājadharmā*. By doing this they would get individual merit as well as fulfilment of their *rājadharmā*. Among such acts of merit, *dāna* or donation for the worship of god, and for the feeding of poor, was considered sacred. Of all *dānas*, the *Vidyādāna* was considered to be the most sacred. Against this background, we must study how the Rāmachandrāpura *Maṭha* was encouraged through the centuries by kings and commons. We get a number of example of kings, queens, officials and people making handsome donations, willingly, to *Maṭhas* and temples. By helping these institutions they were able to protect their culture. Thus, earning merit for oneself as well as for one's near and dear ones was one of the motives in endowing *Maṭhas*. 

NOTES AND REFERENCES

1. Lingaṇṇakavi , *Keḷadinripavijayam*, Mysore, 1921, p.p. 3-4.
2. *International Encyclopaedia of the Social Sciences*, X, p. 415
3. *Encyclopaedia of Religion and Ethics* - VIII, p.781.
4. *Ibid*, p. 803.
5. *E.C.* VII, Bangalore, 1905-65, SK. 276.

CHAPTER - II

SOURCES

It has been well said that "History as a subject of study is more or less completely at the mercy of sources". The past history of a *Maṭha* (people) can only be reconstructed on the basis of the records or traces left by them. Therefore, the discovery of these traces or records must be completed before history could be reconstructed. It must be noticed at the outset that the historian must approach these facts with an open mind and without the slightest bias. He must allow them (records) to tell their own story and when all is complete he must subject them to criticism and like a judge, he must shift the evidence, interrogate the facts and find his way to truth. Thus the historical sources are the remains of man's unique activities in a society.

The sources of information for the history of Rāmachandrāpura Maṭha are vast and varied. If these are, as one category, stone inscriptions and copper-plate grants mentioning the dates and the transfer of land, there are, as another category, archival records throwing light on social, religious, philosophical and literary activities of the various periods. The monuments of the Rāmachandrāpura Maṭha are rich in art. They also throw light on religious and cultural activities of the *Maṭha* through the ages. Besides

these, the inscriptions and archival sources are of immense value in understanding administrative, social and religious conditions prevailing between 14th and 20th centuries.

In order to understand the antique greatness of Gōkarna Samsthāna, we have to rely upon traditions that are current in the area and some of them are inshrined in the *Rāmāyaṇa* and the *Mahābhārata*. When we arrive at the historical times though the sources are vast and varied, some of them are contradictory regarding dates and events and as a result, it has become little difficult for historians to give a complete account from Ādi Śankarāchārya to Rāghavēśvara Bhārati, the present pontiff. The names of some of the pontiffs being the same, confusion is created in arranging the chronology. The historian's task has become difficult owing to the loss of some invaluable sources like inscriptions, literary works, manuscripts etc. Moreover, a large part of the information that we gather from such sources is religious and philosophical in character rather than historical. As the present work is mainly based on the inscriptions, copper-plate grants, literary works, archival, monuments, art, architecture, sculptures, etc.

a) Archaeological Sources

1. Inscriptions: Inscriptions are of great importance not only in understanding the early history of Rāmachandrāpura Matha, but also of region. In fact they are the life and soul of early history. Inscriptions

pertaining to Rāmachandrāpura Maṭha are generally donative in character. They help us in fixing the date of the rulers, in finding out the pedigree of the rulers and in giving an account of political, social, economic and cultural life of the period to which they belong. The earliest known stone inscription so far known is found in front of the Rāmachandrāpura Maṭha at Tirthalli. It dates back to śaka 1311(A.D.1389).¹ From this inscription we can understand the relation between Rāmachandrāpura Maṭha and Vijayanagara empire. This inscription is therefore of immense value. Some of the inscriptions of the area as copied down and preserved in the manuscripts at the later period, are also relevant in our study. The original source of these epigraphs is to be traced or varified.

Copper-plate inscriptions are also important. They have lasted through the ages. They give useful information like chronology, with accuracy and brevity. The copper-plate inscriptions are also mostly donative in character. All the stones and copper-plate inscriptions found in the *Maṭha* and surrounding area are related directly or some times indirectly to the Rāmachandrāpura Maṭha and its branches. They have been examined by the archaeological department. Some of these epigraphs indicate Rāmachandrāpura Maṭha's relation with Vijayanagara and Keḷadi rulers.

2. Monuments: Gōkarna Samsthāna is rich in monuments. There are about more than Forty *Maṭhas* in this area. The construction of *Maṭhas* and temples began in the Vijayanagara times. Rāmachandrāpura Maṭha

at Hosanagar, Tirthahalli and Kekkar attractive from the point of view of architecture. Rāmachandrāpura Maṭha at Hosanagar, which is a original *Maṭha*, in particular, is exquisite in its art and architecture. There are several *samādhis* of the pontiffs in front of the *Maṭha*. A number of *Maṭhas* built in and near *Malnāḍ* are of stone and hence have lasted long. These *Maṭhas* are primary sources for the study of the history of art and architecture in Gōkarṇa Samsthāna and incidentally, they are useful for the history of the *Maṭha*.

b) Literary Sources

Literary works both in Sanskrit and Kannada constitute equally important source of information for our present study. With regard to history of Rāmachandrāpura Maṭha, generally inscriptional informations are corroborated by literary works. But they are sometime coloured by poetic fancy and exaggeration. Sometimes, dates and events mentioned in inscriptions and literary works do not tally. That is why maticulous care is to be taken while making use of such literary sources as traditional literature in the form of poetry and legendary story. Literary works while narrating some of the contemporary events, also throw light on the historical events and the genealogy of the pontiffs. Reference may be made to some of the following important works:

Though Śaṅkara is considered to be the author of a number of scholarly works³, nowhere he has mentioned his own name to claim the

authorship. It is probably in tune with Indian tradition of not presenting one's name in his own work. In the absence of contemporary sources, one has to rely upon the later ones. Āchārya's *Digvijaya* is beautifully described in *Vijaya Diṇḍima*, a work attributed to Śrīpadmapāda, one of the direct disciples of Śaṅkara. The details of the *Digvijaya* are relevant to our study.

In due course, it appears that a number of Advaita Maṭhas sprang up each patronising its own set of scholars, interpreting the life and spiritual conquests of Śaṅkara in their own ways. These works collectively known as Śaṅkara Digvijaya. Though all these works agree with one another as regards the spiritual conquest and greatness of Śaṅkara are concerned they differ with regard to date, place and some events which are said to have taken place in Śaṅkara's life.

***Keḷadinripavijayam*:** In twelve chapters in another important historical work in Kannada. It was Lingaṇṇakavi who wrote this work in about 1763⁴. The ancestors of this Lingaṇṇakavi appear to have been the court poets under the Keḷadi rulers. The *Keḷadinripavijayam* is written in the *Champu* style, i.e. partly in verse and partly in prose. This literary work unlike many others, contains more of historical information than of literary praises of Keḷadi rulers. In this work the name of Tīrthrājapura the present Tirthahalli, branch of Rāmachandrāpura Maṭha is frequently mentioned. For instance, Śivappanāyaka (1645-1660)⁵ gave *Kālapuruṣaḍāna*⁶

*Tulāpuruṣadāna*⁷, and *Sahasragōdāna*⁸ to Brāhmaṇas, who lived in Tirtharājapura, on the bank of the river Tungabhadra, Bhadrappanāyaka (1661-63) on the bank of the river Tungabhadra at Tirthahalli gave various types of gifts to Brāhmaṇas. They included land, elephants, horses, cows, silver, clothes, etc. Hence it seems to be more authentic than other literary work. This points to the fact that the rulers were inspired by giving presents and to the *Maṭha* from time to time and revered the Rāmachandrāpura Maṭha with great admiration and respect.

*Havyaka Samāja Matthu Śrīgurumaṭhada Sankṣipta Ithihāsa*⁹ is another valuable historical work in Kannada. This work is mainly divided into three parts. The first part explains the history of the Havyaka community, the second part deals administration and inscription of the *Maṭha*. This work also included the geneology of the pontiff of the Rāmachandrāpura Maṭha and Kekkar Maṭha. In addition to these aspects of social and religious conditions of the *Maṭha* are also briefly revived.

In Baladeva Upadhyaya's work on Śrī Śaṅkarachāryaru is mentioned the name Havyaka Maṭha. It probably the same as Rāmachandrāpura Maṭha, which is also called "Havyaka Maṭha"¹⁰

Rāmachandrāpura Maṭha has published some of the interesting works entitled; *Rāmachandrāpura Maṭhakke āyāyakāladalli Sarakāradinda banda kelavu tāmra śāsana, sannadu sūtragaḷu matthu Rahadhārīgaḷu*¹¹ compiled by Hosabale Subbaraya. This work includes copper-plate inscriptions,

sannads, rahadhāris given by various ruling heads and their officers. Of all the published works, this is the most relevant and authentic one to the history of Rāmachandrāpura Maṭha.

Another literary work written in Kannada is *Śri Majjagadguru Śaṅkrāchārya Śrimadrāghavēndra Bhāratī Mahāswāmigalu*¹². It deals with life and achievements of Rāghavēndra Bhāratī the 35th pontiff of Rāmachandrāpura Maṭha, and there are some hymns in praise of him.

Śri Gurukripa Tarāṅgiṇi written by K.S.Bhāskar Bhat¹³ in Champu style deals with the history of Rāmachandrāpura Maṭha, achievements of Rāghavēndra Bhāratī Swamiji and the importance of world famous Ivory *Dharmasimhāsana*, etc.

Mention may be made of some more works which throw light on the history of Rāmachandrāpura Maṭha and its branches. *Śri Jagadguru Śaṅkrāchārya Śri Rāghavēndra Bhāratī Swāmigalu*,¹⁴ *Stutimañjari*¹⁵, *Śri Havyaka Guru Pīṭham*¹⁶, *Śri Gurucharitāmrutam*¹⁷, *Ātmavidya Ākhyāyika*¹⁸, *Ācharya Darśana*¹⁹, *Śri Guru Bhagwatpādavaibhavam*²⁰ is also interesting in so far as the general history and glory of Rāmachandrāpura Maṭha.

c) Archival Sources

The archival sources are of great historical importance as they throw light on the cultural history of Rāmachandrāpura Maṭha. It is to the good fortune of the world of scholars that the Rāmachandrāpura Maṭha is

serving a large collection of manuscripts. The language of the manuscripts is mostly Kannada. But there are documents in Sanskrit and Persian. The use of different languages indicates the *Maṭhas* contact with the chiefs of various provinces of India. Since the manuscript cover the period of more than two hundred years, it is obvious that the documents were written by different writers. The script is old Kannada. With much patience and good practice, scholars can read this script. Excepting a few, generally, the hand writing is beautiful and legible. The writers adopted a definite style in recording the events. But there are variations in language. The variations are either due to the passing of years or due to the slips of penmanship or some times due to the change of writers. After a careful study one can say that the manuscripts are not works composed by scholars but records written down by the clerks of the *Maṭha*. Hence, their literary value is comparatively less than the historical importance. Moreover it appears that it was a custom then to use the paper manuscripts for recording secular transactions and the palm leaves for religious and scholarly works. The manuscripts have historical significance, for they contain documents of secular nature and some of them are quite interesting.

The manuscripts containing *nirūpas* (orders) and *binnavattaḷes* (letters of respectful communication and petition) throw light on different aspects of the political, administrative, religious, economic and social conditions

prevailing not only in the Gōkarna Samsthāna but also in Karnataka. A study of the nirūpas and binnavattaḷes brings out the relation between the Rāmachandrāpura Maṭha and the various secular political powers like Vijayanagara, Keḷadi, Marāthās, Oḍeyars, Hyder, Tippu, Nizams, Chiefs of the various principalities and the British. There are several documents dealing with the correspondence between the Rāmachandrāpura Maṭha and the various religious institutions and the government officials. A number landgrants and presents made to the Maṭha from the various secular heads from time to time are recorded in these volumes. Similarly, the pontiffs granted rentfree lands and presents to scholars of repute. There are several nirūpas and binnavattaḷes pertaining to the general administration of the Maṭha.

The account-books more bulky than the *nirūpas* and *binnavittaḷes*, mainly deal with the day-to-day accounts. The minute details of various items of income and expenditure are written in them. From these we can gather information about the various items used on different religious occasions. Similarly, sources of income from the devotees are recorded in them. Through, from political administartive and cultural points of view they are of less importance from economic and religious points of view, they are noteworthy and hence equally relevant to our study.

The Rāmachandrāpura Maṭha manuscript No.57 deals with *Guruparampare* of the Maṭha. In this manuscript the names of the twenty


eight pontiffs relating to the *Maṭha* are mentioned. Another record²¹ explains the renovation of the Raghūttama Maṭha of Gōkaṇṇa. This manuscript also deals with titles of the *Gurus*. Another record²² deals with the visit and discussion of two pontiffs viz., Abhinava Sachchidānanda Bhārati²³ of Sringeri *Maṭha* and Rāghavēśvara *Bhārati* of Rāmachandrāpura Maṭha. It also deals with Abinava Sachchidānanda Bhārati Swāmaji's visit of Viśvēśvara temple, performing *ārati* to god Rāmachandra observing the *ārati* made to god Chandramaulīśvara etc. This indicates the good relation between Śringēri *Maṭha* and Gōkaṇṇa Samsthāna.

Another manuscript²⁴ deals with the Swāmiji's visits; when Rāmachandra Bhārati Swāmaji of Rāmachandrāpura Maṭha was going to his disciples in various places like Malabār (Keraḷa), Coorg, Mysore, Dharwad with necessary documents, no body was allowed to disturb him. It also describes the Swāmiji's tour along with sixty Brāhmaṇas, sixty Śūdras, six guns, six swords, four spears, two palanquins, two elephants, two camels, two horses, twelve oxen and five mercenaries, etc. In this manuscript the designations of the various govt. officers are mentioned. For instance, *Tahalsildār*, *Fēškār*, *Śirastēdar*, *Śyānabhōga* (village accountant), *Ugrāni*²⁵ etc. Another record dated 1824 deals with the contents of the *Rahadāri*²⁶ permitted by Kanara district subcollector magistrate Cameroon Sāhēb to Rāghavēndra Bhārati of Rāmachandrāpura Maṭha. In this record his order to *Tahalsildār*, *Fēškār*, *Maniyagār*, *Patēl* (all revenue officers

of the tāluka) not to disturb the Swāmiji while he was going to the places of his disciples is contained. i.e. Midaje²⁷ Gersoppa²⁸, Chandāvara²⁹, Sōnda³⁰, Bīlgi³¹, Bārakuru³², Maleyāla³³ etc. This manuscript also mentions about Rāghavēndra *Bhārati*'s travel along with hundred *Brāhmaṇas*, fifty *Sūdras*, twelve mercenaries, three guns, three swords, one palanquin, two elephants, two camels, ten horses, including his titles, symbols etc. This indicates how the ruling kings and officers, time to time protected and revered the pontiffs of Rāmachandrāpura Maṭha.

One more *nirūpa* sent by Chuchi Venkatramana Hegde, Togse Gopala Hegde, Karikal Krishna Hegde, belonging to Ankola Tāluk of Uttar Kannada, explains about the subject of the *Kāṇike* of twelve rupees sent through Harikāra Puṭṭayya from the court of the *Maṭha*. This indicates that *Maṭha* used to send from time to time the representstives to collect the money from the disciples to maintain the *Maṭha*.

In another record³⁴ a mention of Koḷgi Tippā Bhaṭṭas request for two hundred rupees help from *Maṭha* for the purpose of brother's marriage is made. It also says that he could perform the marriage ceremony without the help of the *Maṭha*. This clearly shows that the *Maṭha* was helping such poor people for socio-religious activities. Another record³⁵ deals with the amount Rs.10/- sent M.O. by Tamanna Bhatta Subba Bhatta of Nīlājaddi of Chandguḷi village, Yellapura Tāluka of Uttara Kannada to Rāghavēndra *Bhārati*. He also sent one Tiger skin³⁶. This indicates the

disciples not only sent rice, arecanut, coconut to the *Maṭha*, but also other required materials from time to time. 

NOTES AND REFERENCES

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2. *Ibid.*
3. *Bhāṣyas*, *stōtras* and *Prakarnagranthas* are together called *Prasthānathrayi*. However the scope of the book does not permit to mention the works of Śankara in detail.
4. A.K. Shastry, *A History of Śrīngēri*, Dharwad, 1982 p.8.
5. Śhivappanāyaka was a famous king in the Nāyakas of Keḷadi.
6. Lingannakavi (Ed. Keladi Gunda Jois): *Keḷadinripavijaya*, Bangalore, 1976, p.164.
7. *Ibid.*
8. *Sahasra Gōdāna* means, One thousand cows given to brāhmaṇas as a gift.
9. Patil Ga. Su., *Havyaka Samāja Matthu Śrigurumaṭhada Samkṣipta Itihāsa*, Tirthahallī, 1954.
10. Upadhyaya, Baladeva, *Śrī Śankarāchāryaru*, Mysore, 1964, p.284
11. Hosabale Subbaraya, *Śrī Rāmchandrāpura Maṭhakke āyāyaa Kāladalli, Sarakāradindabanda Kelavu Tāmra śāsana Sannadu Sūtragaḷu matthu rahadārigaḷu*, Tirthahallī, 1954.
12. Adkoli, Ramakrishna, *Śrīmajjagadguru Śankarāchārya Śrīmadrāghavēndra Bhāratī Mahāswāmigaḷu*, Bangalore, 1981 (Second edition).
13. K. S. Bhaskar Bhat was a scholar in both Sanskrit and Kannada.
14. *Śrī Jagadguru Śankarāchārya Śrī Rāghavēndra Bhāratī Swāmigaḷu* is written by T. Keshav Bhat, which deals with brief history and educational activities of the *Maṭha*.

15. *Stuti Mañjari* written by Rāghavēndra Bhārati, the 35th pontiff of the *Maṭha*. Originally it is a sanskrit work, later it is translated into Kannada by Sūri Rāmchandra Śāstri.
16. *Havyak Gurupīṭham* is written by M.R. Dattatreya. It is in *Champu* style.
17. *Śrī Guru Charitāmritam* by T. Keshav Bhat.
18. *Ātma Vidya Ākhyayika*. Sanskrit work, written by Rāghavēndra Bhārati, the 35th pontif of the Rāmachandrāpura *Maṭha*.
19. *Ācharya Darśana*, by Pavagada Prakasharao. It deals with the history and life stories of various saints and *Maṭha*.
20. *Śrī Guru Bhagavatpāda Vaibhavam* by Ramakrishna Adkoḷi.
21. *R.M.No. 49.*
22. *R.M.No. 8*
23. *Ibid.*
24. *R.M.No. 3*
25. *Ibid. Ugrāṇi*- assistant of village accountant.
26. *R.M.No. 11.*
27. *R.M.No. 11*, Midje- modern Mirjan, Kumata Taluka of Uttara Kannada.
28. *Ibid.*
29. Chandāvāra, Honnavar Tāluka of Uttara Kannada.
30. Sōnda is sixteen k.ms. from Sirsi.
31. Bīlgi is in Siddapur Tāluka of Uttara Kannada.
32. Bārakūra in Dakṣiṇa Kannada.
33. Maleyala in Keraḷa.
34. *R.M.No. 81.*
35. *R.M.No. 63.*
36. *Ibid No.63*

CHAPTER - III

HISTORICAL BACKGROUND

The socio-religious influence of Rāmachandrāpura Maṭha is confined to *Malnād* and coastal Karnataka, particularly Shimoga, Dakṣiṇa Kannada, Chikkamagalore, Uttar Kannada and portion of Goa and Keraḷa. Two mountain peaks are noteworthy in the *Malnād* region, the Kodachādri and Kavaledurga. One thing which struck the imagination of the observers, especially the foreign travellers, as it does even now, was the beautiful panoramic scenery of the *Malnād* region, clothed with leafy forests and waving woods. According to Pietro Della Valle, the Italian traveller, nine mile beyond the Śarāvati river the country was very picturesque and enchanting, the river itself being the most beautiful that he had ever seen.¹ Peter Mandy, while on his way to the court of Virbhadrānāyaka in 1636 A.D. was impressed very much by the loftiness and grandeur of the western Ghats, although, it should be remembered, that he mistook these ghats for the palghat Mountains.²

About the fertility and inaccessibility of the *Malnād* region, Robson remarks that it was "a very fertile province surrounded with vast mountains and woods, which render it very difficult of access."³ The Ankōla hill, according to John Fryer, was a woody mountain "of extraordinary height."⁴ Pietro Della Valle, too, wandered at the inaccessibility of the

Western Ghats and at the almost incredible height of the trees growing there.⁵ The Malnād region contained many wild beasts⁶ and precious stones regarding the precious stones.⁷ Durate Barbosa, writing in 1514 A.D. remarks thus: "Many stones of geyonzas, amethysts and soft sapphires, are found in the rivers where they are deposited. They carry them from mountains to sell them in the Malbār towns, where they were bought". This shows the natural resources and wealth of the country. Kanara was rich in rice and other produce, and was inhabited by strong and healthy people who could do any kind of work. Pepper grew abundantly in the *Malnād*, especially in the area round about Gersoppa. So famous indeed was the area of Gersoppa for its pepper that its ruler was called the pepper queen by the Portuguese.⁹

One can get the idea of topography of the *Malnād* region from the following graphic account of the Nagar (Bidnur) the very heart of *Malnād*, account narrated to Hyder Ali by his spies and correspondents.

The fertility of the country was the envy of Kashmeer, for on it depended many cities, pleasant and rich, and its beautiful fields and meadows gave delight to the heart of the beholder,..... moderate rains fell there for six months in every year; which gave life and verdure to the hearts of the withered vegetation and the animal creation;... the trees of the forest gardens were mostly coconut, and date, like the stature of the lovely, with their head erect... the fruit trees were of all kinds, laden with their

pleasure giving store, and the sandal trees filled the hearts and palates of men of all countries with fragrance.... the perfume of the flowers and sweet smelling herbs, and the early fruits of the country soothed the sickly and gave rest to the unquiet soul;..... the rivers and the streams of the flowery and the ever blooming country are like the sea, ever flowing, and the lakes and reservoirs ever full to the brim, like the fountains of a generous heart....."¹⁰

Making full allowance for the above eloquent praise we would still maintain that the Malnād region, especially the country of Bidnur, where the monarchs of Kelādi ruled, was beautiful, containing as it did, meadows, date, coconut gardens, fruit and sandal trees, birds and wild animals.

The *Kelādinripavijayam* also furnishes some account of the geographical features of this region, and this account is largely corroborated by the accounts of the travellers. In the South of the India, says Liṅgaṇṇakavi, there stood the stupendous ranges of the celebrated mountains, tier above tier, called the Sahyādri, the sources of supreme bliss, the basis of fertile lands and countries the abode of innumerable holy resorts (*tīrthas*) and river of streams and rivulets, of hills and forests. Of all the territories lying around the Sahyādri region, the land of Karnāṭa was the best, shining as it did, as the abode of unrivalled riches, and as the home of righteousness. Beautiful and enchanting was this land, in as much as it was embellished with tanks and forest streams, delightful

with lakes and lotuses, gay with parks and gardens studded with flowers and creepers, and lovely with arecanut garden, sandal trees and waving paddy fields.

The first major royal dynasty in the recorded period of history from Karnataka is that of the Śātavāhanas. *Purāṇas* like *Mathsya*, *Viṣṇu* and *Bhāgwata* are the chief sources of information of this dynasty. They ruled over the Deccan and their empire appears to have extended from Konkan coast in the west of the Gōdāvari and Kriṣṇa deltas in the East. In the south their domain extended beyond the Tungabhadra that least Chandravalli *Purāṇas* like *Mathsya* give a list of thirty kings of this dynasty and say that they ruled for a period of 460 years. *Vāyupurāṇa* speaks of seventeen princes who ruled over 300 years.

The first ruler of the dynasty Simukha Pratisthāna (modern Paithān in Maharashtra) was his capital. Krishna was the next ruler. Śātakaṇi-I conquered western Mālwas and performed *Aśvamēdhayāga* as a mark of his victory. He called himself a Sāmrat and Dakṣiṇāpathi. His empire comprised of the upper Deccan and Konkan.

It was in the days of the Gautamiputra that the fortunes of the family were restored. A later inscription of Pulumāvi found at Nasik calls Gautamiputra as the restorer of the Śātavāhanakula and the destroyer of the Śakas, Yavanas and the Pahlavas. He appears to have overthrown Nahapana, the Śaka ruler. He is also described as the ruler of Aparānta,

Anupa, Saurāstra, Kukura, Akara, and Āvanti. These areas he appears to have conquered from Nahapana. He also performed *Aśvamēdhayāga*.

Hāla was the 17th king of the Śatavāhanas.

The decline of the Śātavāhana rule led to the rise of Chutus in Karnataka. The Chutus were overshadowed by the rise of Kadambas of Banavāsi. The Kadambas played an important role in the development of early history and culture of Karnataka. According to Tālaguṇḍa and Gudṇāpura inscriptions Mayūrasharma a great Brāhmaṇa was the founder of this dynasty.

Mayuraśarma was the son of Bandhusena and grand son of Veeraśarma. Mayuraśarma went to Kañchi for vedic studies. His grand father accompanied him to the Pallava capital. Kañchi was then very famous as a great centre of learning and education, with *Ghatika* (university). One day, Mayuraśarma was insulted by the Pallava mounted guards in a *yāgaśāla*. Infuriated by this incident,

the young brāhmaṇa decided to teach a lesson to the pallavas. He left Kañchi for his home Banavāsi and collected a band of like-minded youngsters who became his trusted soldiers. Mayuraśarma himself gave up the *Kūsāgrass* and took sword and shield. The Pallavas were defeated and Mayuraśarma founded his own dynasty and a kingdom on the west

coast of Karnataka. He also performed *Aśvamēdhayāga*. Kangavarma, Bhagīratha and Kākusthavarma were the other rulers. Kadamba rulers also gave much impetus to administration, agriculture, religion, education, art and architecture etc.

The rise of the Chalukyas of Vātāpi to power in the 6th century opened a new era in the political and cultural history of South India. They established a vast empire which extended from the river Kaveri in the South to the river Narmada in the North. There were many branches, among them, the Chālukyas of Badami and the Chālukyas of Kalyāṇi were famous.

Pulakēśi-I laid the real foundation of the Badami Chālukyan dynasty. He had two sons, Kirtivarma and Maṅgaḷēśa.

Pulakēśi-II (610-642 A.D.) was the most outstanding among the Chalukyas of Badami. According to Aihole inscription, after strengthening his power of resources Pulakēśi-II adopted a policy of conquest. Pulakēśi-II subjugated the Kadambas of Banavasi, the Mauryas of North Konkan, the Alupas of South Kanara and the Gangas of Talakadu. Besides, he defeated the Latas, the Malvas and the Gurjaras in the north and extended the Northern territories up to Malva.

War with Harṣavardhana : The most significant and memorable of his military career was his victory over Harṣavardhana of Kanauj.

Harṣavardhana, after establishing his overlordship on the whole of North India made an attempt to extend his way into South India. According to Hiuen-T-sang, Harṣavardhana himself led an expedition against Pulakēshi-II. But Pulakēshi-II who had camped on the bank of the river Narmada did not allow Harṣavardhana to cross the river. Pulkēshi-II defeated Harṣavardhana in the battle of Narmada (630 A.D). Both Hiuen-T-sang and Aihole inscription bare testimony to this victory of Pulakēshi-II.

In the east Pulakēshi-II conquered Southern Kosala, Kalinga and important fort of Pistapura.

War with Pallavas: Mean while, the Pallavas under Mahendravarman-I had become powerful in the South. Pulakēshi-II invaded the Pallava kingdom and defeated Mahendravarman-I in the battle of Pallalur. then the annexed the Pallava territories North of Kañchi. This was followed by the voluntary submission of the Chōḷas, the Pāṇḍyas and the Cheras to Pulakēshi-II.

After the successful military campaign, Pulakēshi-II returned to the capital, Badami and performed the *Aśvamēdhayāga* to commemorate his conquest. He assumed the titles like *Sathyāśraya*, *Raṇavikrama*, *Chālukya Paramēśvara* and *Dakṣiṇāpathēśvara* etc.

In 655 A.D Vikramāditya-I, the third son of Pulakēshi-II, recovered the throne. He fought successful wars with three successive Pallava kings

and even captured their capital Kañchi. The Pallavas, the Chōlas and the Pāṇḍyas became his subordinates. Vinayāditya, Vijayāditya and Vikramāditya-II were the next rulers in succession. Kīrtivarma-II was the last king.

Tailapa was founder of the Kalyāṇa Chālukyan dyansty. The rulers of this dynasty tried to revive the glory of earlier rulers of Badami. Vikramāditya-VI was the most distinguished ruler of the Chālukyan dynasty of Kalyāṇa. His rule of 50 years(1076-1126) has been regarded as a glorious period in the history of Karnataka.

Sōmēśvara-II the elder brother of Vikramāditya-VI was a weak and unpopular ruler. With the help of Sevunas of Devagiri the Kadambas of Hāṅgal and Hoysalas of Dwārsamudra, Vikramāditya-VI over threw Sōmēśvara-II took, him captive and proclaimed himself the king in 1076 A.D. To commemorate his accession to the throne, he started a new era known as the ' Chālukya Vikrama era' in 1076 A.D.

The death of the Parmāra ruler, Udayāditya was followed by a war of succession among his three sons Jagaddēva, Lakṣmaṇdēva and Naravarma. Vikramāditya-VI helped Jagaddēva to secure the throne. Vikramāditya-VI treated Jagaddēva affectionately as his own son. As a reasult, Jagaddēva remained the most trusted feudatory of Vikramāditya-VI.

Vikramāditya-VI marched against the Chōḷas and captured Kañchi in 1085 and held it for some time. In 1093, He brought Vengi under his control. Though Kulōttunga Chōḷa regained Vengi in 1099, it was reconquered by Vikramāditya-VI in 1118 and remained under his control till 1124.

To start with, the Hoysaḷas were loyal feudatories of the Chālukyas of Kalyāṇa. But, under the leadership of the ambitious Vishṇuvardhana, they wanted to throw off the Chālukyan yoke. In 1117 A.D. Vishṇuvardhana invaded and occupied the Chālukyan territory of Nolamabavadi. But in 1122 A.D. Vishṇuvardhana, after a bitter struggle, was forced to submit and return to the allegiance of the Chālukyans. Then, Vikramāditya -VI subdued the Kadambas of Goa, the Pāṇdyas of Uchchangi, the Shilharas of North Konkana and Sevunas of Devagiri. In fact, Vikramāditya-VI revived the military glory of the Chalukyas of Badami. His court was adorned by great scholars like Bilhana, the Kashmiri poet and author of *Vikramanka Deva Charitha* and *Vijñānēśvara*, the author of *Mithakṣara*. Kīrtivarma wrote *Govaidya*. Chandaladēvi, the chief queen of Vikramāditya-VI was well versed in music, dancing and other fine arts. She was called *Abhinava Sarasvathi*.

In the middle of the eighth century A.D, the Rāṣṭrakūṭas overthrew the Chālukyas of Badami and dominated the whole of the deccan for more than two centuries. The term 'Rāṣṭrakūṭa' is the combination of two words

'Rāṣṭra' which means provience and 'Kūṭa' which means the Chief. Therefore, Rāṣṭrakūṭa means the head of the provience. Later on it became the family name.

Dantidurga was the founder of the Raṣṭrakuta dynasty. After Dantidurga, Kriṣṇa-II succeeded to the throne. He conquered the Gangavadi and accepted the submission of the Ganga king, Śrīpuruṣa. He also conquered and annexed Konkan in west. The world famous rock-cut Kailāsa temple at Ellora was built during his reign.

Dhruva was a brave and ambitious king. He crossed the Vindhya and defeated the Pratihāra ruler, Vatsarāja of Ujjaini. From Ujjaini he marched to Bengal and defeated the Pala ruler, Dharmapāla of Bengal. Then he defeated Indrāyudha of Kanauja. In the south the Ganga ruler, Śivamāra-II refused to accept the Rāṣṭrakuta suzerainty. Śivamāra-II was defeated and imprisoned and Gangavadi was annexed. Then he appointed his son, Sthambha as the governor of Gangavadi. Then Dhruva humbled the Pallavas of Kañchi and extracted the tributes of elephants from the Pallava king, Nandivarma-I. All these victories made Dhruva the unrivalled master of whole of India.

Govinda-III (793-814 A.D): On the death of Dhruva, his third son Govinda-III ascended the throne. His elder brother, Sthambha, who was ruling over Gangavadi, challenged him with the help of other feudatory chiefs. Govinda-III defeated Sthambha and his alies. But Govinda-III treated

his rebellious brother leniently and allowed him to continue as the governor of Gangavadi-Indra who had helped him in crushing the rebellion, was appointed the governor of Gujarat.

Northern Victories: Having consolidated his position in South, Govinda-III turned his attention to the north where he defeated Nāgabhatta (the son and successor of Vatsarāja) of Ujjaini, Dharmapāla of Bengal and Chakrāyudha (Son and successor of Indrayudha) of Kanauja. The victorious forces of Govinda-III marched as far as the foot of the Himalayas.

Southern confideracy : While Govind-III was away in north India, the Eastern Chālukyas, the Pallavas, the Cholas, the Gangas, the Cheras and the Pandyas formed a confideracy against him. But Govinda-III routed the forces of the enemies. On hearing this, the king of Ceylon voluntarily surrendered to Govinda-III. The whole of India from Kanauj to Kanyakumari and from Broach to Benaras accepted his supremacy. The Rāṣṭrakuta power reached the zenith of its glory under Govinda-III. He took titles like *Prabhuta Varsha*, *Jagattunga*, *Tribhuvana Dhavala* and *Janavallabha*.

Amoghavarsha -I (814-880 A.D) : Amoghavarsha was a boy of only 14 years when he ascended the Rāṣṭrakūṭa throne. Hence his cousin, Karka became the regent. The accession of the boy king provoked the feudatories like the Gangas, the Pallavas and the Eastern Chalukyas. They hoisted

their flag of rebellion. According to them Sanjan Plates, Karka suppressed the rebellion and established peace and order in the empire.

Policy of Peace: In 821 A.D. Amoghavarsha came of age and took the reins of the Govt. and adopted a conciliatory policy towards the Gangas, Eastern Chālukyas and the Pallavas. He gave his first daughter, Chandrobalabbe in marriage to the Ganga prince Butuga, another daughter Sheela Mahadevi to the Eastern Chālukyan prince Vishnuvardhana-V and the third daughter Sanka to the Pallava prince Nandivarman-III. Thus the Gangas, the Chalukyas and Pallavas remained loyal to Amoghavarsha throughout his reign. Amoghavarsha is said to have subdued the rebellious Alupa prince, Vimaladitya and brought Alvakheda under his control.

Towards the close of his reign Krishna-II, the son of Amoghavarsha-I, rose in revolt. Amoghavarsha's favourite general Bankesha led the revolt successfully. Bankesha was rewarded with the Governorship of Banavasi and Krishna-II was appointed the crown prince.

Amoghavarsha was a crown prince of Vishnu but towards the close of his reign, he leaned towards Jainism and became a disciple of Jinasenacharya. He was a reputed scholar in Kannada and Sanskrit. He wrote (?) *Kavirājamārga* the earliest work on Kannada poetics. He also wrote 'Prasnottara Rathnavali' in Sanskrit. He assumed the titles like *Nripathunga*, *Athishayadhavala*, and *Veeranārāyaṇa*. The Arab traveller Suleiman visited the court of Amoghavarsha in 851 A.D. He described

the empire of Amoghavarsha as one of the four great empires of the world.

The Hoysalas: The Southern part of Karnataka witnessed one another glorious period under the hill chiefs of the Western ghats who became famous by the name Hoysalas. They rose to prominence in the *Malnad* region of Karnataka Sosevuru (Angadi in Mudigeri taluk of Chickmagalore) amidst the Western Ghats was their earliest centers of activities. It commanded control over the communication link between the coast below and the plains above the Ghats. The king possessed the title *Maleparolganda*. It means the lord of the hill chief.

Vishnuvardhana (1108-1152 A.D): Bittideva was the most illustrious ruler of the Hoysala dynasty. He was famous by the name Vishnuvardhana. Politically and Culturally the Hoysala Kingdom witnessed a grand period under him.

Conquests: The main aim of Vishnuvardhana was to defeat and expel the Cholas from Gangavadi and other parts of Southern Karnataka. There were a few Chola feudatories also in this region. The Chengalavas and Kongalvas were subjugated and the way for final assault on the Cholas was prepared.

Battle of Talakad: Vishnuvardhana sent an army under the leadership of Gangarāja to conquer Talakad. The capital of Gangavadi was then ruled

by Adigaiman, the Chola governor. Gangarāja demanded a peaceful surrender of the fort. The Chola governor wage a war and suffered a crushing defeat at he hands of Gangaraja. Adigaiman was killed in the battlefield and the Chōla army went helter skelter. Vishnuvardhana won an astounding victory and got Talakad with this he assumed the title *Talakadugonda*.

Kongu and Nangali : The Chola army suffered heavily in the Talakad battle. It fled for safety towardas Kongu and Nangali. Vishnuvardhan himself chased one group and occupied Kolar and Nangali. It is claimed that Vishnuvardhana occupied Kañchi and even defeated the Pāṇdyas of Madhurai. He defeated the Nidugal Cholas, another feudatoy of the Cholas and obtained the title *Kanchigonda*.

Vishnuvardhana's another General, Panusamaiah concured the Kongu country and the Nilagiri's. Thus a vast territory of Tamilnadu fell into the hands of Vishnuvardhana. With these victories, Gangavadi was completely freed and the Cholas were expelled from this region. This enabled Vishnuvardhana assumed another title *Veeraganga*.

Against the Chalukya Feudatories: After making himself strong and safe at home Vishnuvardhana turned his attention towards Chālukyas feudatories. He defeated and received tributes from the Santarasa of Santalige (Humcha was their capital), the Kadambas of Hangal and

accupied Banavasi, Beluvala, Halasige, Hanagal and Nolambavadi. He defeated the Pāṇdyas of Uchchangi in 1117 A.D. and received tributes from them. These victories earned him the titles *Nolambavadigonda* and *Uchchangigonda*.

Vishnūvardhana did not fight any battle for quite some time even after the death of Vikramāditya-VI. It is said that the Hoysala monarch once again subdued many of the Chālukya feudatories including the Kadambas of Goa. He made Hanagal, Talakad and Kolar as his secondary capitals. Thus Vishnūvardhana proved to be the real founder of the Hoysala authority. However, he remained as a *Mahāmaṇḍalēśvara* of the Chālukyas.

Vishnuvardhana's period witnessed a grand cultural development. The great Srivaisnava sage Rāmānuja fled from Tamil country to Hoysala Kingdom. He stayed at Melukote and tonnuru and sacrificed these places. Vaishnavism spread in the Hoysala country. Vishnūvardhana constructed temples dedicated to Vishṇu at Belur, Talakad, and Melukote.

In religious matters, Vishnūvardhana displays catholicity. His chief queen Śāntala was a devout Jain. His great ministers and generals like Gangarāja, Punisamaiah etc. were ardent Jains Śāntala decorated Śravaṇabelagola with basadis.

The Hoysala period witnessed an exuberant growth of art and architecture. Over hundred temples of this period are constructed in the Southern districts of Karnataka.

The Hoysalas followed the Chalukyan heritage of art at the beginning. The temples and basadis built upto the end of 11th century A.D. reflect this. However there was a marked deviation in temple construction from the time of Vishnuvardhana. Since this change could be easily identified, the art obtained the name "the Hoysala art".

The Vijayanagara Empire: The establishment of the Vijayanagara empire in 1336 A.D. marked the beginning of a new era in the political and cultural history of South India. It was ruled by four Hindu dynasties in succession for more than three centuries.

Sangama dynasty: Harihara-I was the first ruler of the Sangama dynasty. After the disappearance of Hoysala power Harihara-I assumed the status of an independent sovereign. He extended the territories from the West coast to the East coast and the river Tungabhadra to the river Kaveri. He took up the title *Poorva Paschima Samudradisvara*.

Bukka-I followed the policy of expansion. To him goes the credit of destroying all hostile powers of the South. He assumed the title "*Poorva Paschima-Daksina-Samudradhipathi*".

Harihara-II extended the dominions beyond Konkan, Goa and Chaul. In Andhra, he defeated the Reddis of Kondavidu and controlled the fort of Udaygiri and captured Pangal from the Velamas of Rejakonda. He even defeated the Bahamanis.

Devarāya-II (1424-1446 A.D.) : Devarāya-II was the most powerful and ablest among the rulers of the Sangama dynasty. While as a crown-prince, Devarāya-II defeated the Bahamanis in 1423 and forced them to shift their capital from Gulbarga to Bidar. Soon after his accession to the throne, he conquered the Reddis of Konavadu and the Gajapathis of Orissa and annexed their territories to the Vijayanagara empire. He sent a naval expedition to Ceylon under his general, Lakkaṇṇa Daṇḍesha, who conquered Cylone and collected rich tributes from the ruler of that island. But in his wars against the Bahamanis, he is said have lost Mudgal fort.

The Persian ambassador, Abdur Razaak visited the court of Devarāya-II in 1443. He was stunned by the glory and grandeur of Vijayanagara empire. He wrote : "the city of Vijayanagara is such that the eye has not seen a place like it and the ear has not heard of a city equal to it in the world".

Sāḷuva Narsimha was the first ruler of the Sāḷuva dyansty. Next Narsimha-II was an emperor only for name sake, but the real power lay in the hands of Tuḷuva Narasa Nāyaka. In 1505 Sāḷuva Narsimha-II was murdered at Penugonḍa. With him ended the Sāḷuva dynasty iin 1505.

Tuḷuva dynasty: Veera Narsimha was the first ruler of Tuḷuva dynasty.

Krishṇadēvarāya (1509-1529): Krishṇadēvarāya of Tuḷuva dynasty was the greatest among the rulers of Vijayanagara. He was a great warrior,

an able administrator, a lover of art and architecture and a patron of literature and religion and a scholar of great repute. Krishṇadēvarāya consolidated his position, reorganised the army, stabilised the finance and started a career of conquest.

Military achievements: In 1511, Krishṇadēvarāya marched against the rebellious chief, Gangarāja of Ummattur (Southern Mysore). Gangarāja was defeated and the fortress of Śivanasamudra was captured. In 1512, Krishṇadēvarāya marched against the Sultan of Bijapur and captured the fortress of Raichur which was controlled by the Muslims for about two decades.

Orissa (1513-18) : In 1513, Krishṇadēvarāya turned again at the Gajapathis of Orissa who had conquered Udayagiri and Koṇḍavidu which were parts of Vijayanagara. Krishṇadēvarāya recovered the fort of Udayagiri after of a long siege in 1514 and Koṇḍavidu in 1515. It was followed by the capture of Bejwāḍa, Koṇḍapalli, Telangāṇa, Rājmandri and Simhachalam. When the Vijayanagara army reached Cuttack the capital of Gajapathis the king Pratāparudradēva sued for Peace in 1518 and gave his daughter Jaganmōhini popularly called Tukkādēvi in marriage to Krishṇadēvarāya, who in turn restored to him all the territories north of Krishna.

Bijapur: When Krishṇadēvarāya was busy in his Orissa campaign Sultan Ismail Adilshah of Bijapur recaptured Bijapur. In 1520,

Krishṇadēvarāya marched against the Sultan of Bijapur, defeated him and took back fort of Raichur.

Gulbarga: In 1523, Krishṇadēvarāya marched to Gulbarga, released the Sultan of Gulbarga who had been imprisoned by his own subordinates. Then Krishṇadēvarāya crowned the Bahamani Sultan at Gulbarga and took up the title *Yavanrājya Prathīṣṭāpanāchārya*. With this the wars of Krishṇadēvarāya came to a close.

Krishṇadēvarāya maintained friendly relations with the Portuguese at Goa. He was a great scholar in Sanskrit and Telugu. He was a patron of art and architecture.

Nāyakas of Keladi : Of the successors to fortunes of Vijayanagara, to principities are notable viz., Keladi and Mysore. There were many other minor principities like Chitradurga, Bangalore, Channapatna, Rayadurga, Sondur, Bilgi etc. but Keladi and Mysore were far bigger in size than these and are of importance.

Keladi is a village in Sagar taluka of Shimoga district. In the Vijayanagara period it was the capital of a powerful feudatory state whose Nāyakas served the empire with unswerving devotion and loyalty. *Keladi Nripavijaya* by Lingaṇṇa and *Śivatattva Ratnākara* a Sanskrit encyclopaedia by prince Basavaraja and several inscriptions help us to unfold the history of the dynasty. Chaudappanāyaka was the founder of this dynasty. His son Sadāśivanāyak (1530-1567 A.D.) changed his capital from Keladi to

Ikkeri. Keladi kingdom came to have control over the rich overseas trade at the Canara ports and came in touch with Portuguese, and later the Dutch and the English.

Venkatappanāyaka (1582-1629 A.D.) was an eminent ruler of Ikkeri. Taking advantage of the fratricidal feuds in the Aravidu royal house, he made himself independent. The Sultan of Bijapur sent a large army against Ikkeri, but Venkatappanāyaka could not be fully subdued. He defeated Chennabhairadēvi, the queen of Gersoppa, the Sultans feudatory, and merged her kingdom into Keladi. He transferred his capital from Ikkeri to Bidanur.

Śivappanāyaka (1645-1660) : Śivappanāyaka was another great ruler. He pushed his boundries into the Mysore territory and extended his kingdom southward as far as Hassan and Chikmagalore district. He introduced a new land revenue system called *Śist* and reformed the administration. He did every thing possible to explore more land and encourage agriculture. Bidanur became a busy and flourishing centre of trade under him. The Portuguese, who were engaged in trade at Mangalore, Kundapur and Honavar grew high handed.

Keladi lost its importance after Śivappanāyaka. Bijapur conquered its northern territory which was later lost to the Marathas. The Odeyars of Mysore steadily pushed their boundries northwards into the Keladi kingdom. Thus reduced in power and possession, this state lingered on

till the eighteenth century. Even in this condition the Keladi queen Rāṇi Channammāji (1671-1697) gave refuge to Śivaji's son Rājārām who had escaped from the clutches of Aurangzeb, and helped him to reach his territory in the south. The Keladi stood by her political companions, the Marathas, in a critical situation. Keladi lost its entity in 1763, when Hyder Ali invaded it and took the ruling queen Veerammāji captive and seized its large treasure, which probably helped him to rise in power.

The Oḍeyars of Mysore: The royal family of Mysore claims to belong to the family of the Yādavas from Dwaraka and that it had started its rule from 1399 itself. But its sovereign rule started only from the 16th century.

Rāja Oḍeyar was the first great ruler of the dynasty who ousted the Vijayanagar governor stationed at Śrīrangapaṭṭaṇa from the place and captured the town. He made Śrīrangapaṭṭaṇa his capital. He conquered Saraguru, Heggadadevankote, Kikkeri and other surrounding regions and expanded his territory. The throne of the Vijayanagara Governor at Śrīrangapaṭṭaṇa fell into his hands and Rāja Oḍeyar began to use it for his darbar. The temple at Śrīrangapaṭṭaṇa and Melukote were renovated and expanded by him.

Kaṇṭhīrava Narasarāja was the great ruler of the Mysore royal family. The Vijayanagara empire had completely vanished during his time and he was the first ruler who was completely sovereign, free from even

nominal allegiance to the Empire. He issued Kaṇṭhīrayis¹² the first gold coin of Mysore, resembling the Vijayanagara coins.

Chikkaadēvarāja: Chikkadevaraja, came to the throne in 1673. He was the greatest among the early rulers of Mysore and during his period the kingdom witnessed further expansion. He conquered Tumkur and Hoskote and descending the Eastern Ghats, Major parts of Salem district. From the Keladi rulers he annexed Hassana, Bhanavar and Chikkamagalore. Shivaji laid seige to Srirangapaṭṭana and plundered it in 1677.

Chikkadēvarāja cultivated friendly relations with the Mughals. Aurangzeb who had conquered Bijapur, was marching Southwards. The Mughals must have considered the Mysore prince a useful ally against the Marathas. Chikkadēvarāja claims to have defeated the Marathas in a number of wars and assumed *Mahārāshṭrabhūpālajalaripu*.¹³

He was not only a valorous king, but also an able administrator. He founded the central secretariat with eighteen departments known as *atharakacheri*.¹⁴ Taxes were collected so effeciently and economy was introduced in administration with so much care that Chikkadevraja succeeded nine crores of pagodas¹⁵. He assumed the title *Navakotinarayana*¹⁶. But the administrative institutions of the Vijayanagar days were continued.

Haider Ali and Tipu Sultan: Haider Ali is a notable figure in the history of Karnataka. He came to power by his sheer abilities and

expanded the Mysore kingdom on an unprecedented scale. By their resistance against the British, he and his son became personage of world renown. Haider was an ordinary captain in the army of Dalavāyi Nanjarāja. He rose to eminence during the storming of Devanahalli¹⁷ in 1749, when he demonstrated his daring talent.

The defeat of the Marathas at Panipat (1761) rid Mysore of the Maratha menace temporarily. Haider secured Sira¹⁸ in 1762. The internal troubles in the Keladi kingdom helped Haider to capture it in 1763. The Marathas whose ally the Keladi kingdom could not come to the letters succour during this critical hour as they were licking the wounds of the Panipat. This was followed by the capture of Soda (Sonda)¹⁹ and Bilgi²⁰ by Haider. The capture of the Keladi capital, Bidanur laid a vast booty at his disposal and this helped him in all his future ventures. He proceeded against Gutti²¹, humiliated its Maratha chief, Ghorpade, defeated the Savanur Nawab, and extended his boundries beyond the Tungabhadra to Dharwad. But the Marathas defeated him in 1765 and again in 1766.

The first Anglo-Mysore war that broke in 1767 resulted in the rout of the British up to the gates of Madras in 1769. A treaty was concluded. But, later when the Marathas invaded Mysore and defeated Haider in 1771, the British did not come to his help as agreed upon in 1769. Meanwhile Haider had subdued Coorg in 1772, and captured Chitradurga another rich principality in 1779. Major parts of Karnataka

up to Dharwad and Bellary, parts of Tamilanadu and Kerala came under his control. He befriended the French.

In 1780, Haider joined the Confederacy formed against the English. The confederacy consisted of Mysore, the Marathas and the Nizam. Haider dashed into Tamilanadu and had an upper hand in the war. But his other allies soon deserted him. He was isolated. Haider died in December 1782, when this second Anglo-Mysore war was going on. His son, Tipu continued the war.

Tipu had led armies and had won many victories for his father during the second Anglo-Mysore War, and even earlier. He continued the war against the British after his father's death. He defeated the British at Wandiwash in 1783. But in the West he lost Bidnur and Mangalore. He concluded a treaty with the British. Later Tipu attacked Travancore, a British ally, and this caused the third Anglo-Mysore war (1790-92). After some initial successes, Tipu had to face only reverses and he came to be besieged in Śrīrangapattana in March 1792. His territory was reduced to half and he was forced to pay an indemnity. Two of his sons were surrendered as hostages to the British. Tipu felt hurt and humiliated.

But the Sultan was indomitable. He would have no rest till these allies were ousted from the country. He negotiated with the French, the Amir of Afaganistan and the Sultan of Turkey. He refused to join the subsidiary Alliance mooted by Lord Wellseley. This caused the Fourth

Anglo-Mysore War. The British joined with Marathas and the Nizam. Śrīrangapattana was besieged. Tipu fought heroically and died in 1799.

Shivaji and Karnataka: Shivaji had stayed in Bangalore as a boy, and scholars like Shejawalkar have felt that he was inspired by the example of the remains of the Vijayanagara empire in founding his independent Hindu kingdom.

Shivaji had started his activities against Bijapur, and he conducted many campaigns in Karnataka in the Bijapur territory. His commander Palkar plundered Raibag, Gadag and Lakshmeshwara. Shivaji attacked Mudhol in 1664, and killed his father's enemy. Baji Ghorpade plundered Khanapur and Mugutkhan Hubli²² on his way back. He also plundered Ankola and Karwar in 1665. Later he helped Keladi Chennammaji in civil war in the Keladi kingdom in 1673. He had to struggle hard to retain the territory till his death in 1680.

Modern Mysore: Krishnarāja Oḍeyar-III : The throne of Mysore was handed over to Krishnarāj Odeyar-III, the young prince of Hindu royal family of Mysore in 1799. He was a boy of five years and the administration was entrusted to Diwan Pūrṇayya.

Pūrṇayya caused the repairing of the tanks and canals in the state and also improved them. A dam was erected at Sagarkatte across the Lakshmanatirtha. "The Diwan seems to pursue the wisest and the most benevolent course for the promotion of industry and opulence", wrote Gen. Wellesley.²³

Rule of Commissioners: The East India Company assumed the administration of Mysore in 1831 and appointed an official called Commissioner to look after its administration. Of the Commissioners who worked in Mysore, Mark Cubbon and Lewin Bowring are the most notable.

Mark Cubbon: Mark Cubbon was appointed Commissioner in 1834. State capital was shifted to Mysore from Bangalore and Tipu's palace was the first secretariat. Cubbon divided the State into four divisions under one European Superintendent. There were 120 taluks in the state each looked after by one *amildar*. Below the *amildar* was an official, *Hoblidar* or *Shekdar*, looking after a group of villages or one *hobli*. The central office or the Commissioner's secretariat had nine departments viz., revenue, post, police, *sawar*, *marmat* (public works), medical, *amritamahala*, justice and education.

Cubbon was a great administrator who put the administrative machinery of Mysore on modern lines. He was responsible for many innovation. "A sound and solid foundation was laid for the progress and prosperity of the people" during his time. He resigned in 1861.

Lewin Bowring: Under Bowring, the state was divided into three divisions containing eight districts. Each division was looked after by a Commissioner and each district by a Deputy Commissioner. The Deputy Commissioner was made responsible for the collection of revenue and

he had under him the *amildars* and *sheikdars*. Bowring reorganised the revenue survey and settlement department and regularity in measurement of land and assessment of revenue were introduced. He also took steps to separate the judicial powers from the executive. This policy of separation of powers initiated by him was later continued by his successors. He also introduced the 'Indian Penal Code' and the 'Code of Criminal Procedure' into Mysore. This registration act was passed in 1864 and registration was made compulsory for all property transactions. A new department of Police was organised on lines of the one in Madras presidency. But one criticism on his administration is that it was staffed mostly by Englishmen and was therefore costly. To Bowring goes the credit of having encouraged education on a large scale. He took measures to set up schools in villages.

Rangāchārlu : Rangāchārlu who had been Chief Secereatry of revenue in Mysore was appointed the first Diwan. He was a well-read man who had fully imbibed Western liberalism. He was responsible for establishing a Representative assembly which was convoked in 1881 at the time of the *dasara*²⁴ when the leading merchants, planters and agriculturists had assembled for the *dasara darbār*.

Diwān Rangāchārlu was a great administrator and he laid proper foundation for the future administration of princely Mysore.

Sheshadri Iyer: Rangāchārlu was succeeded by Sir K Sheshadri Iyer, a wise and tallented administrator. He was responsible for implementing many schemes aimed at the economic progress of the state. It was during his time that gold mining was started in Kolar.

Sir M. Viśveshvarayya : The name of Sir M. Viśveshvarayya has the pride of place in the history of modern Mysore. He joined Mysore service in 1909 as Chief Engineer. He was sort of visionary and a foresighted economist. In 1902 he had published a book, A vision of prosperous Mysore, in which he had stressed the need for the spread of education, spread of technical knowledge and proposals for irrigation, industrilisation and commercial progress. "Sir M. Visveshvarayya's Diwanship ushered in an era of allround development and more particularly in the field of industrial enterprise" says Professor K. Sampathgiri Rao.

He was a liberal statesman, associated with Ghokle and Ranade and was a great believer in democratic institutions. A number of projects and industries were implemented by him. They include the completion of the Krishnarajasagara Dam at Kannambadi, the founding of the Iron Works at Bhadravati and the Mysore Bank etc.

Freedom Movement: The whole of Karnataka came under the control of the British before the first part of the 19th century. The princely area of Mysore had fallen in their hands in 1799, after the fall of Tipu. The people of Karanataka did not accept this overlordship of the foreigners

lying down. There had been a number of Anti-British uprising in Karnataka.

The first protest against the ruler of the British came in the form of a violent uprising led by Dhondji Wagh in 1800. His wide spread uprising that began in Shimoga district continued for several months.

Kittur in Belgaum district saw a brave queen, Chenamma who revolted against the British. The collector of Dharwad, Thackeray objected to the adoption of a son by Shivalinga Sarja, the Desai of Kittur, before his death in 1824, Chenamma the Desai's queen was highly infuriated by the attitude of the British and prepared herself to check the intervention of the British.

In October 1824, Thackeray led an army to Kittur, while laying siege to the fort of Kittur he was killed. Later in december 1824 Chaplin the Commissioner of South India, collected a huge army and laid siege to Kittur. The queen was taken captive and she was imprisoned.

The spark lit by heroic Chenamma could not be easily extinguished. Sangolli Rayanna a village watchman, who had served in Kittur army led a second revolt in 1829. He wanted to press the claims of Shivalingappa, the son adopted by Chenamma over the Kittur teritory. Rayanna conduced guerilla warfare and burnt down the office of the *Mamladar* at Bidi. Later some of his own friends betrayed him and helped the British to arrest. He was hanged at Nandgad.

There occurred the Nagar Uprising in Shimoga district in about 1830-31. One Sadarmalla from Kumsi calling himself Budibasappa and claiming to be a member of the royal family of Keladi, revolted against the ruler of Mysore in 1830. The rapacity of revenue officials of Mysore working in the area, caused the uprising. Honnali was the centre of the insurgents. Sarja Hanumappnayaka of Tarikere who had lost the throne, also joined the insurgents. Krishnarāja Oḍeyar-III had to lead an army and come down to Shimoga in 1831. A British army which came via Harihara captured Kamanadurga in March, Chandragutti in April and Nagara in June. Budibasappa was taken captive in 1834 and hanged.

The peasants in Kanara districts (Daksina Kannada, Udupi and Uttara Kannada) also rose in revolt during the same period against the British. It was an agrarian uprising in protest against the heavy burden of taxation.

1857 in Karanataka: The country-wide uprising of 1857 had its echo in Karnataka also. The princes of Surapur and Nargund and number of Desai's in Dharwad districts led by Mundargai Bhimrao revolted against the British in 1857-58.

Venkatappa Nayaka the prince of Surapura was the leader of the revolt. He was in contact with Nanasahib Peshwa. He had been instigating the Indian soldiers in the British army at Belgaum and other places to revolt. Captain Windham came to Surapur with an army in February 1858. Newberry a British commander, was killed outside Surapur as a result

of the fire from the fort. Later the British captured the fort when some relations of the Nayaka helped them. Venkatappa escaped to Hyderabad where he was arrested. He committed suicide.

Babasaheb of Nargund was another prince who revolted against the British in co-operation with Mundargi Bhimrao and the Desai of Hammige, Dambala, Soratur and Govankoppa. The British sent their commander Manson, to Nargund. While Manson was camping at Suraban on way to Nargund, he was killed in May 1858 by the men of Babasaheb. The British laid seige to Nargund. Babasaheb escaped but was caught and hanged at Belgaum in June 1858.

What later followed was the non-violence struggle. Spread of English and western education was responsible for the popularisation of Western liberal and democratic ideas and the concept of modern nationalism in Karnataka.

Non-Co-operation: The non-cooperation motion indicated the wide spread clamour for freedom in Karnataka. In response to the Gandhiji's call of boycott of court, schools, colleges and offices, many lawyers gave up their practice. Many more gave up their jobs.

A good number of volunteers from Karnataka went to participate in the Flag Satyagraha of Nagapur (1923). While at Nagpur Jail, Dr. N.S Hardikar of Karnataka decided to start Hindustani Seva Dal. The all India Headquarters of the Seva Dal was at Hubli, and volunteers from all over

country came there to seek training at the hands of Dr. Hardikar and his 'ironsides'.

Karnataka had the privilege of being the venue of all India Congress Session only once in Pre-Independence days, and this privilege had its speciality, viz., having Gandhi as its president. The impact of Belgaum Congress of 1924 on the workers and freedom movement in Karnataka was great.

Civil Disobedience Movement: The Civil Disobedience Movement started by Gandhiji in 1930 kept the Congress workers in Karnataka active in some agitation or the other and hundreds filled the Jails by breaking law. When Gandhiji launched his historic Dandi March, Salt Satyagraha was offered at Ankola in the presence of nearly 40000 people on April 13th 1930 by M.P Nadkarni and others. This was followed by Salt Satyagraha in many more centres.

More serious was the no-tax campaign, namely, Hirekerur in Haveri district and Ankola, Sirsi and Siddapur in Uttarakannada district.


Quit India: Karnataka witnessed unprecedented mass awakening during the Quit India Movement of 1942. The Movement was the strongest in Belgaum and Dharwad districts and Bangalore and Mysore cities. Quit India Movement saw groups of underground workers engaged in sabotage of government machinery. Innumerable *grāmachāvadies* (village offices) were burnt in Belgaum and Dharwad districts and recorded from village

accountants were confiscated and set on fire. Telegraph wires were cut, railway lines removed and railway stations and government offices were also damaged.

Mysore Chalo: When India became free, the Mysore Congress had to launch 'Mysore Chalo' movement to force Maharaja to agree for accession to the Indian Union.

The Mysore Congress headed by K.C. Reddy gave a call to hold Sathyagraha in front of the Mysore Palace beginning with September 14th 1947. Volunteers from various parts of the state were to start from September 4th on foot and reach Mysore by conducting propaganda all along their routes, in all towns and villages, demanding merger of Mysore into the Indian Union and granting of responsible government. This call for 'Mysore Chalo' (march to Mysore) was echoed in the nooks and corners of the state. Volunteers started on foot from every major town of the state, shouting slogans like 'Mysore Chalo'. Students came out of colleges, labourers went on strike in the industrial centres like Bangalore, Mysore, Bhadravati and Davangere. Even the railway employees and police went on strike.

At last the Maharaja was forced to yield. It looked as though the government could not function and law and order could not be enforced. He agreed to establish responsible government and also to accede to the Indian Union on 24th September. K.C. Reddy was sworn as the Chief Minister of the responsible government.

In inclusion a brief background of this type is necessary to trace the growth of Rāmachandrāpura Maṭha. It can be in fact viewed in the light of the above mentioned brief history. During the various vicissitudes and the rise and fall of the fortunes of the Rāmachandrāpura Maṭha remained almost untouched. It was growing steadily by spreading its religious tentacles and gaining considerable supporters. However, the *Maṭha* indirectly encouraged freedom movement and cultural renaissance in its own way. 

NOTES AND REFERENCES

1. Pietro Della Valle: *Travells II*, London, 1892. p.220.
2. Chitnis, K.N.: *Keladi Polity*, Dharwad, 1974. p.p XIV.
3. *Ibid.* p.CIV.
4. *Ibid.*
5. *Ibid.*
6. *Ibid.*
7. *Ibid.*
8. *Ibid.*
9. Pietro Della Valle, *Op.cit.II* p.221. The territory of this queen was included in the Keladi Kingdom.
10. Chitnis, K.N., *Keladi Polity*, p. XV.
11. Hiuen-T-sang was a Chinese traveller, who visited the court of Chalukya Pulkeshi-II.
12. Kamat.S.U., *A Concise History of Karnataka*, Bangalore, 1997, p.236.
13. *Ibid.* p.238.
14. *Ibid.* p.238
15. One Pagoda is equal to three rupees.

16. *A Concise History of Karnataka.*
17. Devanhalli is near Bangalore.
18. Sira is near Tumkur.
19. Sode is in Sirsi taluk of Uttar Kannada.
20. Bilgi is in Siddapur taluk of Uttara Kannada.
21. Gitti is in Ananantapura in Andhra Pradesh.
22. Muguthkhan Hubli is in Belgaum districity.
23. *A Concise History of Karnataka.* p.253.
24. Dasara festival was celebrated every year in the month of October.

CHAPTER-IV

HISTORY OF RĀMACHANDRĀPURA MATHA - THROUGH THE AGES

GURUPARAMPARE

¶ The advent of Śaṅkarāchārya marks a definite growth in the nation's endeavour in the fields of intellect, ethics and spirituality and most of all in the purification and harmonization of the different cults. His mission may be succinctly described as one of integration, enlightenment and upliftment. About twelve hundred years ago, Śrī Ādiśaṅkarāchārya, the greatest exponent of *Advaita* Philosophy, founded the four principal *Mathas* or monasteries, at four different corners of India¹ Śrīṅgēri in the South, Badari in the North, Dvāraka in the West and Puri or Jagannātha in the East. He chose these places probably for the beauty of their natural environment, amidst snow-clad mountains, forests and rivers, or on the shore of the ocean, places where heaven and earth meet and transcend man's thoughts to sublime-heights. He placed Surēśvarāchārya as the head of the *Maṭha* in Śrīṅgēri², Padmapādāchārya in Dvāraka, Tōṭakāchārya in Badari and Hastāmālakāchārya in Puri. The establishments of these *Mathas* points to Śaṅkarāchārya's realisation of the physical and spiritual unity of India.

The word 'Śaṅkara' means the Doer of good; and the good is the awakening of the divine in us. The solidarity of all existence based on

the concept of the one behind many is the theme that, when properly put across, will transcend racial and cultural frontiers, and discover the proper solution for the ever increasing moral, social and spiritual crisis that overshadow the world at present.

Rāmachandrāpura Maṭha which is in 'Aśoka'³ about three k.m. from Gōkarṇa (which is known as Southern Kāśī) is said to have been established by Ādiśaṅkarāchārya. Later on, it was shifted to the site on the bank of the famous Kōtiteertha of Gōkarṇa. The present Rāmachandrāpura Maṭha is situated on the left bank of the river Śaravati. Rāmachandrāpura is in the Hosanagara taluka of Shimoga district of Karnataka state. In spite of a political, economic, social and religious vicissitudes the Rāmachandrāpura Maṭha has continued to exist down to our own time as a great socio-religious centre. The *Maṭha* has done much for the promotion of *Dharma* and the advancement of the *Advaita* philosophy. The speciality of this *Pīṭha* (seat of *Guru*) has in the fact that it has been distinguished by an unbroken (*Avichchhinna parampare*)⁵ succession of the pontiffs well known for their spiritual eminence, learning and piety. The followers of *Advaita*, acknowledge the pontiffs of the Rāmachandrāpura Maṭha as their spiritual directors.

Right from the Vijayanagara period (1336), dawn to the modern times, the various secular heads like the Vijayanagara Emperors, the Keladi rulers, the Muslim rulers (Hyder Ali and Tipu Sultan), the Oḍeyas of Mysore

and the British Commissioners patronised the Rāmachandrāpura Maṭha and revered the pontiffs. The people from South India in general, particularly in Karnataka, Keraḷa and parts of Goa continued to rever the pontiffs of Rāmachandrāpura Maṭha. As the secular heads went on granting lands to the Maṭha, for the maintenance of the temple, social, religious and educational activities, the Maṭha got itself developed into a Saṁsthāna. The Gōkarṇa Saṁsthāna was not a *jāgīr* in the general sense, exercising only revenue and judicial power but, was a *Dharmasamsthāna* practicing *Dharma*.

From Ādiśaṅkara to present pontiff the Maṭha has been administered by thirty six pontiffs. At first Ādiśaṅkarāchārya gave *Sanyāsāśrama* to Mandanamiśra and named him Surēśvarāchārya who was appointed at Śrīngēri.⁶ Later on Surēśvarāchārya gave *Sanyāsadīkṣā* to Vidyānanda, who was one of the senior and renowned disciple. The main aim was the continuation of *Sanyāsadharma*. Śaṅkarāchārya toured with his disciple, Vidyānanda. He visited Gōkarṇa, which was a centre of piligrimage at that time also. He stayed there for sometime and worshipped gods and goddesses like Bhadrakālī, Mahagaṇapati, Mahābalēśvara and Ātmalinga.⁷

While Śaṅkarāchārya was travelling he found Varadamuni, one of the disciples of Agastya, lost in penance, near Varadēśalinga, which was worshipped by Agastya. Varadamuni heard the fame of Śaṅkarāchārya⁸. When Śaṅkarāchārya saw Varadamuni, he was very happy. They discussed

some Vedic subjects. Later on Varadamuni told Śaṅkarāchārya that he continued to worship Tapōrāma, Sītā Lakṣmaṇa who were worshipped by Agastyamuni. Then he presented these idols very gladly to him. He humbly told him that he could arrange to worship these six idols (*Śaḍvighraha*) to continue the worship without any break (*Avichchinna*). Later on Varadamuni placed *Śaḍvighraha* in the hands of Śaṅkarāchārya (Varadamuni) returned to Himāchala.⁹

Śaṅkarāchārya gave those beautiful idols to his dearest disciple Vidyānanda, along with the precious Chandramaulīśvaralinga. Śaṅkara also asked Vidyānanda to construct a *Maṭha*, place the idols in 'Aśoka' which is on the peak of the Śataśringa mountain.¹⁰ Śaṅkara assured him that he could take daily *darśana* of the God Mahābaleśwara and worship Tapōrāma idol and Chandramaulīśvaralinga. He further instructed him to supervise the behaviour (*Āchār-Vichār*) of all Haivadravida Brahmins of Gōkarṇa maṇḍala. It was his wish to see that the *Maṭha* continued without any hindrance. Śrī Rāma of Raghukula is the main deity of *Maṭha* and hence is called Raghuttama Maṭha of Gōkarṇa.¹¹

Thus Vidyānandāchārya of Gōkarṇa, who had been worshipping Tapōrāma idols, Chandramaulīśvara and Śaṅkara's Pādukas, given by Śaṅkara himself, assumed that spiritual and religious leadership of Gōkarṇamaṇḍala. He was found to be impressed mostly in meditation. Śataśringa mountain, God Mahābalēśhwara, Kōtiteertha became sacred to Havyaka Brahmana disciples because of the holy influence of Vidyānanda¹².

From Vidyānandāchārya, the senior-most disciple of Surēśvarāchārya "Raghūttama Maṭha" (Rāmachandrāpura Maṭha) tradition and from Nityabōdhaghanāchārya, his second disciple, Śrīngēri Maṭha, tradition were carried on independently.¹³ Though there is an uncertainty regarding the period of the establishment of the Raghūttama Maṭha of Gōkarna, the probable date seems to be between Śaka 635 to 640 (A.D.713-718)¹⁴. But this date is also not appropriate, because Śankarāchārya lived in A.D.788-820¹⁵. However *Maṭha* is said to have been established by Ādiśankarāchārya. This *Maṭha* belongs to Bhūtivār (Bhūrivāla)¹⁶ tradition. A copper plate inscription of Śaka 1311, A.D. 1389 described to Vidyānanda refers to Chidbōdha Bhārati Swāmiji, the ninth *Guru* of the *Maṭha* indicates that both Śrīngēri Maṭha and Rāmachandrāpura Maṭha traditions (*Parampare*) belonged to Bhōgavardhana (*Bhōgavāl[ra]*) tradition.¹⁷ Hence the term 'Bhārati' at the end of their name means 'Sarasvati'.¹⁸

From the beginning till today Rāmachandrāpura Maṭha has been administered by thirtysix Pontiffs,¹⁹ thirtysixth *Guru* is initiated recently. The *Guruparmpare* may be reviewed as mainly on the basis of available data. The information regarding certain pontiffs are not available in full, and hence their names are just mentioned.

Vidyānadāchārya: Vidyānandāchārya was the first of the Raghūttama Maṭha of Gōkarna. He was a disciple of Surēśvarāchārya who was Śankarāchārya's disciple.

Chidbōdha Bhāratī: He was the fourth pontiff of the Raghūtama Maṭha from the first Pontiff, Śaṅkarāchārya. He was a disciple of Vidyānandāchārya.

Nityānanda Bhāratī: He was wellversed in all branches of knowledge.

Sachidānanda Bhāratī: He was the sixth pontiff of the Raghūtama Maṭha of Gōkaṇṇa.

Chidghanēndra Bhāratī: Chidghanēndra Bhāratī was also known as Raghuvīrēndra Bhāratī.

Sītārāmchandra Bhāratī:

Chidbōdha Bhāratī (1390) : Chidbōdha Bhāratī was the ninth pontiff of the Gōkaṇṇa Raghūtama Maṭha. He was a contemporary of Sri Vidyāranya (1380-1386)²⁰ was the twelveth pontiff of Śringēri Maṭha. This Maṭha's jurisdiction and status are described in the copper-plate charter which is given by Śri Vidyāranya, Śaka 1311(1389)²¹. In this copper-plate inscription is mentioned both the Nityābōdhaghanāchārya of Śringēri Parampare and senior Vidyānandachārya of Rāmachandrāpura Maṭha parampare which are one and the same. It is in this copper-plate inscription that are found the following things which were presented to Chidbōdha Bhāratī by Vidyāranya in the presence of the lord, Mahābaleśvara: *Simhāsana* (Throne), *Kirīṭa* (Crown), *Āndolika* (Palanquin), *Śvētachhatra* (White Umbrella), *Ubhayachāmara* (two Chowries),

Makaratōrṇa [A *Tōrṇa* of the form of a *makara* (a mythological sea monster, crocodile) attached to two poles, which in procession as an emblem of distinction (*Birudu*), is carried before idols *Gurus* and Kings], *Vyajana* (A Fan).

Hagaluḷyōti: (a torch carried during day time as a mark of respect) *Pita-Piśaṇāgavarnapataka* (garland of yellow coloured piece of cloth), *Taḷa* (Cymbal), *Śaṅkha* (Couch), *Chakra* (Wheel- a weapon of lord Viṣṇu: *Sudarśana*), (*Chidbōdha Bhāratī*). He permitted him to travel with these emblems (*Birudus*) in four countries (Haiva, Tuḷu, Maleyaḷa, and Mūsika). This indicates that there was a good relation between Vijayānagara empire and Rāmachandrāpura Maṭha.

Rāghavēśvara Bhāratī (1464): Rāghavēśvara Bhāratī was the last *Piṭhādhipati* of Gōkaṇṇa Raghūttam Maṭha. He got the *Sanyāsadiḷṣa* from Chidbōdha who was his preceptor (*Guru*). He preached Advaita Philosophy in all places. He studied at Kāśi. He was a scholar who studied Grammar, *Vedānta*, *Mīmāṃsā*. After the completion of his education he returned to Raghūttam Maṭha of Gōkaṇṇa. He had brought one thousand *sāligramas* from Kāśi.²³ The cordial relation between Vijayanagara empire and Rāmachandrāpura Maṭha continued during this period also. This is very well suggested in the copper-plate charter which indicates that Vijayanagara king Dēvarāya-II (1424-1446)²⁴ visited Gōkaṇṇa and was blessed by Rāghavēśvara *Bhāratī* of Rāmachandrāpura Maṭha. Dēvarāya-II gave gifts

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to the Maṭha. It was in Śaka 1386 (1464) that he presented *Andolika*, golden *Pañchakalaśa* and *Pañchadīvaṭika* to Rāghaveśvara Bhāratī of Rāmchandrāpura Maṭha.²⁵ All these acts point to the Dēvarāya-II's magnanimity and *Guru-bhakti*.

Rāmachandra Bhāratī was his disciple. There appears to have been some differences of opinion between Rāghaveśvara Bhāratī (Senior Pontiff) and Rāmachandra Bhāratī (Junior Pontiff). So Rāmachandra Bhāratī left the Maṭha and established a small hut, in Shimoga district of Hosanagara Tāluk, named "Rāmchandrāpura"²⁶ and stayed there. Another disciple Raghūttam Bhāratī left Gōkarṇa, and established a separate Maṭha at "Kekkar"²⁷ in the Honnavar Tāluk of Uttara Kannada.

Rāmachandra Bhāratī (1500): Rāmachandra Bhāratī was the twelfth Pontiff of Rāmchandrāpura Maṭha. He was a scholar in *Vedānta*, *Mīmāṃsa*. It was he who had taken special care for the protection of vēdic religion. Choudappanāyaka, the founder of Keladi and Nagara Kingdom and Sōmannāyaka of Haṃpi²⁸ both met Rāmachandra Bhāratī and got his blessings. During that time, these rulers at the instruction of the pontiff constructed a town and a hut near Agastyatheertha, on the bank of the river Śarāvati. They also gave grants of village and *Agrahāra* including the arecanut garden and paddy land to Rāmachandra Bhāratī.²⁹ He established a Maṭha and installed Sītā, Rāma, Lakṣmaṇa idols. Here Rāmachandra is the main diety commemorated by Rāmachandra Bhāratī, the place is called as Rāmchandrāpura Maṭha.³⁰

On hearing the news of the illness of Rāghavēśvara Bhārati, Rāmachandra Bhārati visited Gōkaṇṇa and stayed there for some time. After the demise of Rāghavēśvara Bhārati he had to look after the administration of the Raghūttama Maṭha of Gōkaṇṇa and later the *Maṭha* was merged with Rāmachandrāpura Maṭha. *Rāma, Sitā, Lakṣmaṇa, Chandramaulīśvara* and Śaṅkara's *Pāduka* and other idols worshipped by Rāghavēśvara Bhārati, were brought from Gōkaṇṇa by Rāmachandra *Bhārati* to Rāmachandrāpura Maṭha.³¹ Of the various branches of Rāmachandrāpura Maṭha, Kekkar Maṭha followed an *Āśrama Parampare* of 13 Pontiffs. It may be described as follows :

1. Raghūttama Bhārati
2. Viśvarūpa Bhārati
3. Satyarūpa Bhārati
4. Saravēśvara Bhārati
5. Raghunāth Bhārati
6. Narasimha Bhārati
7. *Rāmachandra Bhārati*: One of his disciples got *Sanyāsdikṣa* from him, and stayed at Nelemāvu Maṭha (One of the branches of Rāmachandrāpura Maṭha)³² in Siddāpura Tāluka of Uttara Kannada.
8. Raghūttama Bhārati
9. Raghavēśvara Bhārati
10. Raghūnath Bhārati

11. Raghūttama Bhāratī

12. Rāmachandra Bhāratī

13. Rāghavēśvara Bhāratī: He satyed at Rāmachandrāpura and looked after the administration³³ as Rāmachandra Bhāratī, the 30th pontiff was still underaged. When Rāghavēśvara Bhāratī breathed his last in śaka 1747 (1819)³⁴ Rāmachandra Bhāratī had to look after the Kekkar Maṭha. From that day onwards there has been no separate *Piṭhādhipati's* in Kekkar Maṭha.

Abhinava Rāghavēśvara Bhāratī: Abhinava Rāghavēśvara Bharatī was the 13th pontiff of Rāmachandrāpura Maṭha *Parampare*. He was the disciple of Rāmachandra Bhāratī. He stayed at Rāmachandrāpura Maṭha and looked after the administration.³⁵

Ramayōgindra Bhāratī:

Narsimha Bhāratī:

Anantēndra Bhāratī: Anantēndra Bhāratī established another *Maṭha* at Bidarakālu (Bidrakanu)³⁶ in Siddapura Taluka of Uttara Kannada. He acquired some landed property to maintain the *Maṭha*.

Rāmabhadra Bhāratī: Rāmabhadra Bhāratī was the 17th pontiff of Rāmachandrāpura Maṭha. He developed and reconstructed the *Maṭha*.

Rāghavēśvara Bhāratī:

Vidyadhanēndra Bhāratī:

Rahunātha Bhāratī: He was the 20th pontiff of Rāmachandrāpura Maṭha, who came to the holy seat in 1565.³⁸ At the same time another Maṭha was established at Tīrthahaḷḷi and 62 Havyaka Brāhmins families were under the supervision of this Maṭha.

Rāmachandra Bhāratī.

Raghūttama Bhāratī.

Paramēśvara Bhāratī.

Rāghavēśvara Bhāratī: He was also called Venkaṭēśvara Bhāratī.³⁹

Raghūttama Bhāratī.

Rāghavēśvara Bhāratī.

Raghūttama Bhāratī.

Rāghēśvara Bhāratī.

Raghūttama Bhāratī.

Rāghavēśvara Bhāratī.

Rāmachandra Bhāratī: (1825)⁴⁰ born in a small village named Hedali,⁴¹ in Hosanagara Taluk of Shimoga district, he became *Pīṭhādīpati* at the age of 12. He got his education at Rāmachandrāpura Maṭha. During his period Kekkara Maṭha was also merged with Rāmachandrāpura Maṭha.⁴²

Rāghavendra Bhāratī: Rāghavendra Bhāratī was the 32nd pontiff of Rāmachandrāpura Maṭha. He was the disciple of Rāmachandra Bhāratī. Born in renowned Hosuramane⁴³ family in Kekkār Village of Honnavar Taluk of Uttara Kannada, he came to the holy seat in his 15th year of

his age. He studied *Nyāya*, *Mīmāṃsa*, *Śāstras* at Kāśi. He undertook various developmental activities.

During his period four important *Maṭhas* got merged with Rāmachandrāpura Maṭha. They are Komminakai (Kombinakai) Maṭha, in Siddāpura Tāluk of Uttara Kannada, Rudrapāda Maṭha of Kaḷasa in former Kadūru district, modern Kadūru Tāluk of Chickmagalore district, Kriṣṇānanda Maṭha of Amaragodḷu and Hosallī Maṭha of Sagar Taluk of Shimoga district. In 1850-51 Rāghavēndra Bhāratī gave Sanyāsadiḷṣa to Amarēndrapuri Swāmīji of Tīrthahaḷḷi Maṭha.⁴⁴ In 1858 Amarēndrapuri Swāmīji gave all the powers to the Tīrthahaḷḷi Maṭha. Tīrthahaḷḷi Maṭha was then merged with Rāmachandrāpura Maṭha. It was in the month of Māgha Kriṣṇa, 13th day, that Rāghavēndra Bhāratī became one with the elements of Mēḷavarige village of Sagar Taluk of Shimoga district. His *Samādhi*⁴⁵ is found here.

Rāghavēśvara Bhāratī: Rāghavēśvara Bhāratī was the 33rd Pontiff of Rāmachandrāpura Maṭha. He entered into *Sanyāsaśrama* in the 16th year of his age. He went to Tinnavelly, Kañchi and other places and studied *Logic*, *Nyāya*, *Yōga*, *Uttaramimāṃsa*, *Śāstra* etc. He brought the elephant presented by the king of Kañchi. He breathed his last in the month of Mārgasira 5th day of Kalika *Samvatsara* i.e., Śaka 1831 (1901)⁴⁶ at Raghūttama Maṭha of Gōkaṇṇa. We may find his *Samādhi* there.

Rāmachandra Bhāratī (1949-1953) : Rāghavēśvara Bhāratī was the 34th Pontiff of Rāmachandrāpura Maṭha. He was born in Prasād Bhat's family of Gōkarna. He got *Sanyāsadīkṣa* in *Vilambi Samvatsava* i.e., 14th August 1898 in Raghūttama Maṭha in Kekkār.⁴⁷ His teacher Rāghavēśvara Bhāratī taught him *Logic* and *Nyāya*.

The *Piṭhārohanā* (Throning Ceremony) was performed on 27th February 1949.⁴⁸ The next month of *Sarvadhāri Samvatsara*, i.e., Fālguna śu. 15th, he left his physical body at Raghūttama Maṭha of Kekkār.

Rāghavēśvara Bhāratī was a scholar with administrative acumen. The world famous Ivory Throne was got done during his period. Under the special guidance of Hosabāle Puṭṭappa and his brothers. The chief artist of this Throne was Mudugōdu Gudigāra Hiraṇayappa.⁴⁹ Several artists worked for more than 18 years to prepare this Throne.

Rāghavendra Bhāratī (1953-1998) : Rāghavendra Bhāratī is the 35th Pontiff from Śaṅkrāchārya of Rāmchandrāpura Maṭha. He was born in Māgalu,⁵⁰ a small village in the Sāgar Tāluk of Shimoga district. He was the son of Gaṇapati Bhaṭṭ and Mūkāmbika (Mūkamma).⁵¹ Gaṇapati Bhaṭṭ belonged to *yajusakhe* of *Bodhāyana Sūtra* of *Vasiṣṭhagōtra*. He was a staunch devotee of Mahāgaṇapati and Chaṇḍika whom he worshipped with utmost devotion. By profession he was an Āyurvedic Doctor and gave medicine to the poor without any remuneration.⁵²

Rāghavendra Bhārati in his boyhood studied Vēdas and Sanskrit⁵³ and his own father was his preceptor. He completed his primary education at Tumari, in the Sagar Taluka of Shimoga district, and Uppunda in Kundapur Taluka of Udupi district.⁵⁴ He stayed and studied in the house of Hadilu Śēṣagiri Upādhyāya, in Sakalāpura Sime of Bhatkal Taluk of Uttara Kannada. He is very interested in Indian culture, Vēdānta and Shāstras. After his thread-ceremony (*Upanayana*) he followed the principles of *Brahmacharya Āśrama* i.e., daily bath, *Sandhyāvandhana*, *Agnikārya*⁵⁵ etc. He studied Aranyaka Kāṭaka of Krisna *Yajurveda*, Brāhmaṇa and *Pratamāṣṭakantha*.

He went to Thaṇjāvūr in Tamilnadu for further studies. He also studied in Aharmāngudi near Ayyampēt, on the bank of the river Kavēri. It is a famous Kriṣṇa *Yajurveda* centre. He also went to Naṇjanagūdu⁵⁶ of Mysore district for further studies.

He went to Kāśi for his higher education with Hosabāle Subbarya and others in April 1946. He stayed at Kāśi Śrīveerēśvara *Kriṣṇayajurveda Pāṭhaśālā*. He had to return to Raghūttama Maṭha of Kekkār, because of the illeness of his teacher Rāmachandra Bhārati. During that period he used to visit Hosanagara and Tirthahalli Maṭha.

In July 1949⁵⁷ again he went to Kāśi for continuing his study. He studied Literature, Tarka, Mimāmsa, Vēdānta. He stayed at Kāśi for more than six years. Pandit Gaṇapati Śāstri Hebbār, Pandit Nyāyāchārya Harirām

Śāstri Śukla, Jayaram Śāstri Śukla, Rāmchandra Śāstri, Rāmachandra Śāstri Hosamane Gōkarna, Kriṣṇa Śāstri Koḍagu, Upendra Rājhamṣa Vyākarnachārya were some of the great scholars who taught him there.⁵⁸ When he was living at Kāśi he also visited Ayōdhya (the birth place of Śri Rāmachandra), Prayāga, Gaya, Vindhyāchala, Mārkaṇḍeya Kṣētra (near confluence of the rivers Ganga and Gōmti). Rāghavendra Bhārati is known for his excellent discourses in Kannada, Hindi, Sanskrit, Tamilu and English. He returned from Kāśi in 1952.⁵⁹

After returning from Kāśi he studied all aspects of the administration of the *Maṭha* including its movable and immovable properties. He also established various educational institutions in different parts of Karnataka as described in Chapter V. He gave financial assistance to the poor. He renovated and established a number of religious institutions. During his period more than forty *Maṭhas* came under his administration. He also gave *Sanyāsadiḱṣa* to Rāghavesvara Bhārati on 15.4.1994.

Thus the 35th pontiff of the Rāmachandrāpura Maṭha has not only created religious awareness among the disciples and the people at large but also guided them in proper direction.

Rāghavēśvara Bharati (17-04-1997): Rāghavēśvara Bhārati is the present and 36th pontiff from Śaṅkarāchārya of Rāmachandrāpura Maṭha. He was born in Chaduravalli, a small village near Tumari of Sagar Taluk of Simoga district. He was son of Śrinivas Bhat and Vijayalaxmi and grandson of Mahabalēśvara Bhat and Gangamma.

Rāghavēśvara Bhāratī was born on 25th July 1975, at Chaduravalli. His original name was Harish. He completed his primary education at Chaduravalli, Tumari, Kārgal, Liṅganamakki in the Sagar Taluk of Shimoga district. Later, He went to Gōkarna and studied eight years. Next he went to Mysore for further studies. He studied Vēda, Sanskrit, Śāstras etc. Now he stays at Rāmachandrāpura Maṭha at Hosanagara.

Having inherited the great tradition of Rāmachandrāpura Maṭha Rāghavēśvara Bhāratī has not only been continuing it, but trying to give new dimension for making this socio-religious institution more relevant to society at large than what it was in the past.

From this study of the tradition of Rāmachandrāpura Maṭha, it is evident that the *Gurus* of the *Maṭha* have been following the religious rites and other spiritual observances without any break. There is no doubt that this *Maṭha*, which has been following the ideals and values of Śaṅkarāchārya, is one of the renowned *Advaita Piṭha's* of the *Havyaka* community in Karnataka. Its history and antiquities are really fascinating.

NOTES AND REFERENCES

1. Upadhyaya, Baladeva, *Śri Śaṅkarāchāryararu*, Mysore, 1964. p 3.
2. Venkataramana, K.R. *Samkara and his ŚaradaPiṭha in Śringeri*, Calcutta, 1959, p-3.
3. Patil Ga, Su, *Havyaka Samāja Mattu Śrīgurumaṭhada samkṣipta Itihāsa*, Tīrthahalli, (II Edn) 1958, p.13.
4. Dattatreya M.R. *Havyaka Gurupīṭham*, Tumari, Sagar, 1993, p.37.
5. *H.S.G.S.I.*, p.27.

6. *Ibid.*, p.28.
7. *Ibid.*, p.26.
8. *Ibid.*, p.27.
9. *Ibid.*, p.28 .
10. Bhat, Bhaskar K.S; *Śrīgurukripa Taraṅgiṇi*, Tīrthahallī, 1989. p.15.
Śatasrunḡa mountain is in Gōkarṇa on the shore of the Arabea Sea.
11. *H.S.G.S.I.*, p.28. Adkoḷi Ramaḡrīṣṇa; *Sri Rāḡhavendra Bhāratī Swāmigaḷu* Bangalore, 1975, p.5.
12. *Ibid.*, p.27.
13. *G.T.*, p.27.
14. *H.S.G.S.I.*; p.28.
15. Shastri, A. K. *A History of Śringēri*, Dharwad, 1982, appendix-III.
16. *H.S.G.S.I.*; p. 29.
Note: Rāmachandrāpura Maṡṡa belongs to Dakṣiṇāmnāya (Amnaya-tradition) In this Amnaya five traditions i.e *Kitavara*, *Bhogavara*, *Ānandavara*, *Bhurivara*, *Mithyavara* are to be noticed.
17. *G.T.*, p.25, *H.S.G.S.I.*; p.29.
18. *H.S.G.S.I.*, p.29.
19. *Havyak Bhāratī* (Souvenir), Puttur, 1988, p.11.
20. *H.S.*, p.20.
21. *Epigraphia Carnatica* Vol.VIII, Bangalore, 1965.
22. *H.S.G.S.I.*, p.3.
23. *Ibid. G.T.*, p.28 Havyaka Gurupiṡṡam, p.27 etc.
24. *H.S.*, p.22.
Note: About Dēvarāya II alreḡy agreed date and date mentioned in the manuscript are different. But there is no doubt that Dēvarāya-II got blessings of Rāḡhavēśvara Bhāratī.
25. *H.S.G.S.I.*, p.30, *G.T.*, p.29.
26. *Ibid.*; p.30.

27. *Ibid*, p.30.
28. *G.T.*, p.31.
29. *H.S.G.S.I.*, p.31.
30. *Ibid*; *H.B.*, p.12.
31. *G.T.*, p.32.
32. *H.S.G.S.I.*, p.31.
33. *G.T.*, p.32.
34. *Ibid*.
35. *Ibid*.
36. *Ibid*.
37. *G.T.*, p.34.
38. *H.S.G.S.I.*, p.32.
39. *Ibid*, p.33.
40. *Ibid*.
41. *Ibid*.
42. *Ibid*, p.34.
43. *Ibid*.
44. *Ibid*, p.35, *G.T.*, p.42.
45. *H.S.G.S.I.*, p.35.
46. *Ibid*, p.36.
47. *Ibid*.
48. *Ibid*, p.38.
49. *G.T.*, p.35, *H.S.G.S.I.*, p.37.
50. *Ibid*, p.64, *Ibid*, p.40 *R.B.M.*, p.15.
51. *R.B.M.*, p.15, *G.T.*, p.65.
52. *Ibid*.
53. *H.S.G.S.I.*, p.41.
54. *R.B.M.*, p.15.

- 55. *Ibid*, p.15.
- 56. *Ibid*, G.T., p.71.
- 57. R.B.M., p.27, H.S.G.S.I., p.41.
- 58. *Ibid*, p.28, *Ibid*, p.42.
- 59. *Ibid*, p.30.

CHAPTER-V

SOCIO-RELIGIOUS ASPECTS OF THE MAṬHA

❁ Society and Religion are two faces of the same coin. But society is a fundamental condition for the development of individuality. Society in the 18th century was essentially semi-feudal in structure and agricultural and artisan in charter. It was mostly in the later years of the 19th century that it was transformed in to a free, semi-urban and semi-industrial type. The basic characteristics of social life, therefore, underwent no sudden or radical changes but remained true to the original pattern with some adjustments. The social role of Rāmachandrāpura Maṭha may be seen in the above mentioned broad perspective.

In the 19th and 20th centuries, Karnataka continued to be the abode of the hindu philosophies of *Advaita*, *Viśiṣṭādvaita*, *Śakti Viśiṣṭādvaita*, *Dvaita* as of yore. The Rāmachandrāpura Maṭha has been an active centre of the propogation of *Advaita Vēdānta* of Śaṅkara. Some of its pontiffs have been men of great scholarship and saintly disposition, intently faithful to the philosophical tradition. The Rāmachandrāpura Maṭha continue to draw thousands of devotees from all over South India on the occasion of special festivals as well as on other auspicious days. The information with regard to socio-religious aspect scattered in different sources and various ways in so far as the Gōkarna Samsthāna a stronghold of the *Havyaka* community is concerned.

The Havyakas have their own history as recorded both in traditions and legends. The word *Havyaka* is probably derived from *Havya* and *Kavya*.¹ It seems that the word, *Havyaka*, to traditionally originated, from *Havya* and *Kavya* one which is offered to gods in *Havya* and the other offered to one's ancestors in *Kavya*. This may be taken as one of the theories of the origin. It may also be derived from the place name Haigunda. That region of Karnataka which has been inhabited by Havyakas from ancient times is also called *Paraśurāmakṣētr*, *Gōrāṣṭrades*, *Gōkarṇamaṇḍal*. This is what Havyakas pronounce at the time of performing their daily religious rites *Gōrāṣṭradesē Gōkarṇamaṇḍale Paraśurāmakṣētre*.² According to 'Sahyādrīkhanda' Uttar part of *Skandapurāṇa* written by Vyāsa is the main source of the ancient history of the *Havyakas*. In *Kritayuga* it is learnt that Paraśurāma to put down the evil minded *Kṣatriya* performed the *Mahāyajña* (great sacrifice). He gave all the conquered land to Kaśyapa and other saints, and came to western coast. He got the land from the king of the sea (Samudrarāja) viz. the land from Nasik in the north to Kanyākumārī in the South. He divided the land into seven parts. Among them, one part was named *Havyaka*. There is a traditional belief that Paraśurāma arranged to get Brahmanic rituals and *Havyakavya* performed in the manner in which they were expected to be performed.

During the period of Mahābhārata, Drōṇa with the help of his disciple defeated Drupada, and took possession of Pāñchālarājya (Pāñchāla

Kingdom). He liberally gave southern Pāñchāla to Drupada and got northern Pāñchāla for the development of Brahmanas. That northern Pāñchāla is modern Rohilkhand and Ahichchatra is its capital (Chhatravati, another name of Ahichchatra). It is also believed that the land between the Gaṅgā and the Yamunā was the original place of *Havyakas*. This is mentioned in *Sandhyāvandana*³. 'Aika' belonged to *Ahiksētra*. This word gradually changed according to the tradition of the language-*Ahika*, *Ha-i-ka* *Haiga*, *Havika*, *Havyaka*, etc.

Kadambas were the very ancient *Brāhamana* dynasty, who ruled over Karnataka. According to Uttara Sahyādrīkhaṇḍa, Mayuraśarma (A.D.325-345) brought thirty two Brāhmaṇa families from northern Ahiksētra for the performance of *Havyakavya* as per the necessity of his empire. So these explanations indicate that Ahichchatra was the original place of *Havyakas*.

Śaṅkarāchārya, the preacher of the liberal *Advaita* philosophy, came to Gōkaṇḍa. He established a Raghūttama Maṭha at Gōkaṇḍa and appointed Vidyānanda who took up the title of Gōkaṇḍamandalādēśvara, one of his disciples. The Rāmachandrāpura Maṭha which has unbroken (*Avichchhinna*) tradition has been guiding most of the *Havyakas* and other communities. In the socio-religious aspects of the *Maṭha* the *Havyakas* played prominent role. We can notice that even the *non-Havyaka* community revere the pontiffs and the *Maṭha* even today.

Social condition: The concept of society is given different meanings by different writers. It is difficult to find an exact definition which will be universally accepted by all scholars. It does not, of course, mean that society means different things to different men. It will be more appropriate to say that different scholars look at society from different angles. Gokarna Samsthāna was a strong-hold of Brahmanism. The *Havyaka* pontiff followed a tolerant policy towards other castes and communities. Under the benevolent canopy of the *Samsthāna* were sheltered not only *Brāhmaṇas*, *Kṣatriyas*, *Vaiśyas* and *Śūdras* but also intermediary castes and Muslims. A few facts pertaining to the social conditions as revealed through the Rāmachandrāpura Maṭha manuscripts may be mentioned here.

The Caste system: Caste system is the basic feature of Indian society. Different levels of social and individual behaviour are influenced by it. The term 'Caste' is derived from the Spanish word *Casta* which means breed, strain or a complex of hereditary qualities. It was applied by the Portuguese to the particular Indian institution known by the name of *Jāti*. Caste System contributed for the preservation and continuity of the cultural and social heritage. It is also a fact that division of labour is essential for the smooth and successful functioning of society.

There appears to have been no caste system⁴ in the tribal groups of the Dravidian inhabitants of India. The Indo-Āryan culture set up on the Gangetic Plain by those settlers in the Indus Valley while expanding

towards the east is Brāhmaṇic in nature based on the *Rigveda*. In the *Rigveda*, the earliest literature of the Āryan, three classes of society namely the *Brāhmaṇa*, *Kṣatriya*, *Vaiśya* are frequently mentioned. It is only in one of the later hymns, the *Puruṣasūkta*, that a reference has been made to the four orders of society as emanating from the sacrifice of the primeval being. These are the four orders of the *Brāhmaṇa*, *Kṣatriya*, *Vaiśya* and *Śūdra*.

Among the four *Varṇas* the old distinction of *Ārya* and *Śūdra*⁵ now appears predominantly as *Dvija* and *Śūdra*. The first three *Varṇas* traditionally going through the initiation ceremony of *Upanayana*. *Śūdra* is generally called *Ēka-Jāti* or Once-born, where as the *Brāhmaṇa*, *Kṣatriya*, and *Vaiśya* undergoing the *Upanayana* are twice-born (*Dvija*).

With the spread of Buddhism, the Hindu society received wider concept about life and caste. The Buddhist literature voiced the feeling that caste has nothing to do either with material success in life or with spiritual reward after death. With the decline of Buddhism and the Brahmanic revival during the Gupta period *jāti* or caste became an important and universal feature of social organisation.

From the medieval period till late in the 19th century, caste distinctions were probably rigid in India. Caste became a group comprised within a later class with no necessary connection with occupation. Durate Barbosa⁶ speaks of eighteen castes in Malbār each with the customs and

idol worship of their own. Domingo Paes⁷ visiting Vijayanagara in the medieval times tells us that there were many *Brāhmaṇas* in the service of the king of Vijayanagara as officers of the town and cities, while others lived by trade or cultivation. According to Abdul Fazal, the *Vaiśya's* and *Sūdras* during Akbar's time were divided into numerous branches.

Before the British administration, the *Brāhmaṇas* had the hereditary and prescriptive rights to act as priests of all castes. In the latter half of the 19th century several legislative measures emboldened the non-brahmanic castes. The British brought with them a casteless culture and a legislature full of thoughts on individual liberty. Raja Ram Mohan Roy, Dēvēndranāth Tāgore and others were influenced by these thoughts and tried to broaden the outlook of the people in regard to castes. They started movements which aimed at liberalising religion and practising the brotherhood of man.

The Hindus of the *Samsthāna* inherited the caste system, as did the Hindus elsewhere in India, from ancient times. Of course it had incorporated a number of changes suiting the times. In the absence of statistical records it is difficult to give the total number of population in the Gōkaṇṇa *Samsthāna* during those days, castewise or sexwise.

Brāhmaṇas: Whether *Brāhmaṇas* were in majority or not, they occupied a prominent and influential position in the society in the past. Most of them, true to their traditions, were engaged in social religious

and educational activities. By and large they commanded respect from the people of all castes and communities. The *Pīṭha* that spread the doctrine of *advaita* naturally attracted those *Brāhmaṇas* who followed that faith. Some of the *Brāhmaṇas* were in key positions. For instance, they were appointed *Pārupatyagārs*, *Archakas*, *Senabhōvs*, *Subēdāra*, Agent, etc. The Rāmachandrāpura Maṭha manuscripts refer to Rāma Bhaṭṭa,⁸ Gangādhara⁹ the *Pārupatyagārs*, Gajanana Bhaṭṭa¹⁰ the *Archaka*, Bābu Bhaṭṭa¹¹, the treasurer, Subbayya¹² the *Subedār*, Haṇavalli Narainappa¹³ and Kodlukere Śivarāma Bhaṭṭa,¹⁴ the Agents. The galaxy of the *Āsthāna Vidvānsa* consisted of *Brāhmaṇas* who promoted the study of religious knowledge. For instance, Vighnēśvara Dāmōdara Dixit Upādhaya¹⁵ is the present *Āsthāna Vidvānsa* of Rāmachandrāpura Maṭha.

The *Brāhmaṇas* resided in a colony called *agrahāra*. They were granted lands for their maintenance. For instance, Chowdappanāyaka of Keḷadi and Nagara kingdom and Sōmaṇṇanāyaka of Hampi,¹⁶ granted arecanut and paddy lands to the *Brāhmaṇas* of Rāmachandrāpura.

During festivals and such other occasions *Brāhmaṇas* were given *dakṣiṇe* (present given to *Brāhmaṇas*). For instance, when Rāmachandrāpura Maṭha Swāmiji visited Hilluru village of Kuḷenāda Māgaṇi, Sūpa taluk of Uttara Kannada. People gave *dakṣiṇe*¹⁸ to *Brāhmaṇas*.

Kṣatriyas: The Kṣatriyas followed the Kṣātradharmā. Actually speaking they were the rulers. The kings, *amirs* and officers all belonged

to the Kṣatriya class. Besides, it was expected that they would maintain peace and order, and protect the country from foreign invaders and impart justice. Rāmachandrāpura Maṭha had also numerous Kṣatriya disciplines in Kumta, Honnavar taluks of Uttara Kannada. They were also called Rāmakṣatriyas.

Vaiśyas: In social status Vaiśyas were next to Kṣatriyas. Trade and commerce, industry and agriculture were also their mainstay. A number of persons of Vaiśya community followed the Rāmachandrāpura Maṭha and revered the Pontiffs.

Śūdras and others: In ancient times the Śūdras formed the lowest strata of society. But still they were the followers of Rāmachandrāpura Maṭha.

They followed the traditions of Rāmachandrāpura Maṭha and revered the pontiffs. For instance, Ammukodagas¹⁹, Bhovis²⁰, Ambigas,²¹ living in costal part of Uttara Kannada were Harikantra's,²² Kodiya's,²³ Gomāntaka²⁴ community of Uttara Kannada were the followers of the Rāmachandrāpura Maṭha. A few manuscripts refer to the communities other than those mentioned above. For instance, on 10th March 1836, Assistant Captain Mac'lod Sāheb under Mysore Oḍeyars issued a letter to the Amildārs, Killedārs, Peškari, Śirstedārs, of his kingdom, asking them to accord a warm reception to his Holiness (Rāmachandra Bhārati). It is understood from the letter, that the *Guru* who was to pay a visit to Uttara Kannada

district was to be accompanied by 100 Brāhmaṇs, 60 Śūdras, 10 horses, 2 camels, 2 elephants, 2 palanquins, 7 guns, 4 *talawārs* (swords), 4 *barchis* (spears) etc. There were *Parichārakas* or servants whose main duty was to maintain cleanliness in the *Maṭha*. Thus the people of all community followed the Rāmachandrāpura *Maṭha* and the Pontiffs. This indicates the secular policy of Rāmachandrāpura *Maṭha*.

Position of women in Society: According to *Śatapata Brāhmaṇa*, in ancient India women was regarded as an equal sharer with the man of the responsibilities and duties in the home. In Manu's opinion, women were created by the Almighty to be mothers, just as men were created to be fathers; therefore, he says, it has been ordained by the *Dharmaśāstras* that all the activities belonging to the *Dharma* and *Yajña* have to be performed by man and wife together.²⁵ In the *Rāmayaṇa*, Kauśalya, the mother of Rāma performs the *Svastiyāga*, the sacrifice to ensure good luck to him, on the morning of the proposed installation of her son the crown prince. Sitā is described as offering *Sandhyā* prayers i.e. ritual prayers which are offered with *mantras* in the morning, noon and evening.²⁶ Manu also says that "Women must always be honoured and respected by the fathers, brothers, husbands and brother-in-laws who desire their own welfare". And "where women are honoured there the very Gods are pleased, but where they are not, no sacred rite even could yield rewards."²⁷

Not much is known from the Rāmachandrāpura Maṭha manuscripts about the position of women in society. Women of the higher castes do not seem to have taken active part in social and cultural activities. Perhaps, they were content with their domestic rounds. But during festivals they were quite active. Women in large numbers visited the place and offered worship in a befitting manner and perhaps they sang devotional songs. With regard to the women belonging to Non-brāhmaṇic clans, we can gather little more information. They were appointed to do various odd jobs.

It is rather dangerous to generalise the position of women in society, only on the basis of a few available records. Though, from the point of view of the position of women in the present society, the position of the women of those times was much inferior, it is incorrect to say that the women in the past were totally discontented.

However, society as a whole was one unit, though in it there were people of different castes and communities. In the past, the society was formed according to the then prevailing, religious, social, economic and cultural conditions of the past by looking into the present conditions.

Rāmachandrāpura Maṭha and its disciples: A number of manuscripts in the *Maṭha* illustrate the cordial relations that existed between the *Maṭha* and its disciples since its inception. Among its disciples were rulers and chieftains, rich and poor of different castes and creeds. Many rulers of

the various dyanasties and dignified persons considered themselves as the disciples of Rāmachandrāpura Maṭha *Gurus*. For instance Koḷagi Tippa Bhaṭṭa,²⁸ calls himself the *Nimmasēvaka*, *Pādakimkara* (servent of the *Guru*) of the Rāmachandrāpura Maṭha pontiff and request the *Guru* to bless him. Puṭṭasama who belonged to Basūru Village of Tavanandisime, in a letter²⁹ addressed to Rāghavēśvara *Bhāratī*, styles himself as the latter's *atyantapriyaśiṣya* (dearest disciple).

Āchāra-Vichāra: The *Maṭha* from the begining took interest in its disciples who lived within and outside the Gōkaṇṇa Saṁsthāna. The curb irreligious and unsocial acts and the disciples and to propagate *Dharma*, the Maṭha appointed *Dharmādhikāris* and *Dharma-prachārakas* who toured length and breadth of the region and made enquiries into the conducts of its disciples. In cases of misconducts committed by any, the *Dharmādhikāris* issued instructions suitable *Prāyaścittam* to the offender. The *Dharmādhikāris* issued proper instructions in cases of disputes among the disciples of the different Hindu communities. Several *binnavattales*³⁰ in the manuscripts pertaining to *āchāra-vichāra* tell us of the *Maṭhas* control over its disciples. The main duty of the *Dharmādhikāris* and *Āsthānavidvānsa* of the *Maṭha* was to keep a constant watch over *āchāra-vichāra* of the disciples and to prevent irrelegious or anti-social activities from taking place in their families.

The *Maṭha* was allowed to punish both male and female disciples who misbehaved. People were required to follow their own *dharma* failing which they were punished.

The above cited instances clearly indicate that the *Maṭha* had control over social and religious life of the disciples wherever they might have lived. A number of social and religious factors which governed the lives of the people, also helped to bring about social harmony in the Gokarna *Samsthāna*.

Educational activities: Savēda Sanskrita Pāṭhaśāla at Tirthahalli, Śrī Rāghavendra Bhāratī Sāmavēda Pāṭhaśāla at Mugva, Vidyāranya Sanskrita Pāṭhaśāla at Kekkāru, both of which are in Honnavar Taluk of Uttara Kannada District. Savēda Sanskrita Pāṭhaśāla at Halatakatte, Siddapura Taluka of Uttara Kannada are some of the educational institutions run and managed by the *Maṭha*. The Rāmachandrāpura *Maṭha* gave importance to secular educational institutions for instance, Mahātma Gandhi Centenary College of Arts, Commerce and Science of Siddapura Taluka of Uttara Kannada, Lōkasēva High School at Āḷike in Dakṣiṇa Kannada were encouraged by the *Maṭha*.

Officers of the *Maṭha*

Pārūpatyagāra (Stewards): The management (*pārūpatya*) of the temples was an important administrative function of the *Maṭha*. The person who carried out this work was styled *Pārūpatyagāra*, meaning an officer

incharge of temple or temples. Several *binnavattaḷes* pertaining to *pārupatygāras* of the *Maṭha*, indicate that there used to be a well planned administrative machinery to manage the entire affairs of temples of the *Maṭha*.

The Subēdār: The Subēdār was the Chief Officer of the Gokarna Saṁsthāna whose main duty was to maintain law and order within the territorial jurisdiction of the *Maṭha*. He punished offenders and also those who showed insubordination to the *Maṭha*. The name of Subbaya³⁴ is mentioned in the Manuscript of the Rāmachandrāpura *Maṭha*.

Sarvādhikāri: A good number of *binnavattaḷes* pertaining to *Sarvādhikāra* (general superintendence), mention the various duties carried out by *Sarvādhikāris* (suprintendents). People like Kriṣṇa Śāstri³⁵ were some of the *Sarvādhikāris* mentioned in the manuscripts. From the nature of the work they carried out, it appears, they occupied an important position in the *Maṭha*. They had contact with the pontiff and the reigning rulers. Persons accepting the office of the *Sarvādhikāri* were required to submit *binnavattaḷes* to the *bhaṇḍāra* of Śrīmaṭha.

According to the accounts maintained by the sēnubōva of *Maṭha*, the *Sarvādhikāri* (with the help of the staff) collected areca, pepper and additional amount from the tenants of the Rāmachandrāpura *sime* and other places and permitted them to the *Maṭha*. He had to go to villages, study the conditions of the fields, help the farmers on behalf of the *Maṭha*.

collect the dues from the offenders, supply the provinces for Śrī Maṭha's ware-house and to pay wages to the workers. The *Sarvādhikāri* generally did this job with sincerity and devotion. Most of the *binnavattaḷes* pertaining to *Sarvādhikāra* are ascribable to 19th and 20th centuries. Excepting the names of the persons accepting *sarvādhikāra* the contents of all the *binnavattaḷes* are more or less the same. In brief, it was the duty of the *Sarvādhikāri* to manage the entire property of the *Maṭha* and to collect dues from the persons concerned. The prosperity of the *Maṭha* depended upon his efficiency.

The Killedār: The *Killedār* was a police officer incharge of the *Maṭha*. His duty was to maintain law and order inside the *Maṭha*. When compared with the *Subēdār*, his power and functions were much limited. However, during festivals he played an important role.

The Amildār: The *Amildār* was a revenue collector who collected revenue from the *sarvamānya* villages of the *Maṭha*. The *Samsthāna* gradually and voluntarily surrendered to the Government its authority pertaining to the administration of law and order.

The Maṇiyagāra: The *Maṇiyagāra* was a subordinate revenue officer. From manuscripts, one can understand that there were *Maṇiyagāras* appointed for each *sīme* to collect revenue from gardens. Maṇiyappa,³⁶ Medayya,³⁷ were some of the persons appointed as *Maṇiyagāra*. The *Maṇiyagāra's* duty was to collect dues, areca, pepper. He was also required

to visit villages, inspect lands and to make an enquiry about the supply of manure, hedge materials.

The Sēnubōva (Shyānubōga): The Sēnubōva was an accountant. He maintained accounts. The records pertaining to income from revenue and income from agricultural products, due from tenants and farmers to the *Maṭha* were maintained by him for ready reference. On the basis of the Sēnubōva's account, *Maṇiyagāras* and *Amildārs* collected revenue and remitted it to the *Maṭha*. Besides maintaining the accounts the Sēnubōva wrote and maintained records pertaining to secular or commercial affairs etc. In a few records, the names of the Sēnubōvas are mentioned. For example, Śripatirāya, Mūrunāmada Śrīnivāsrāya³⁸ Sīnappayya³⁹.

Rāyasadava : The term *Rāyasa* denotes a letter from either a king or a *guru* or from any elderly person, and hence *Rāyasadava*, *Rāyasiga* is an officer who either writes *Rāyasa* or carries *Rāyasa* from one important person to another. There is a reference to in one of the manuscripts.⁴⁰

One of the greatest contributions of the Hindu philosophy to human thought is the conception of *Dharma*. Literally, it appears to be synonymous to the western concept of religion which embraces every kind of supernatural beliefs. But the concept of *Dharma* as developed by hindu thinkers is quite different. It is the law of the nature which enables the man to attain the supreme end of life. *Dharma*, like the concept of religion, is not a system of dogmas. It is the living experience.

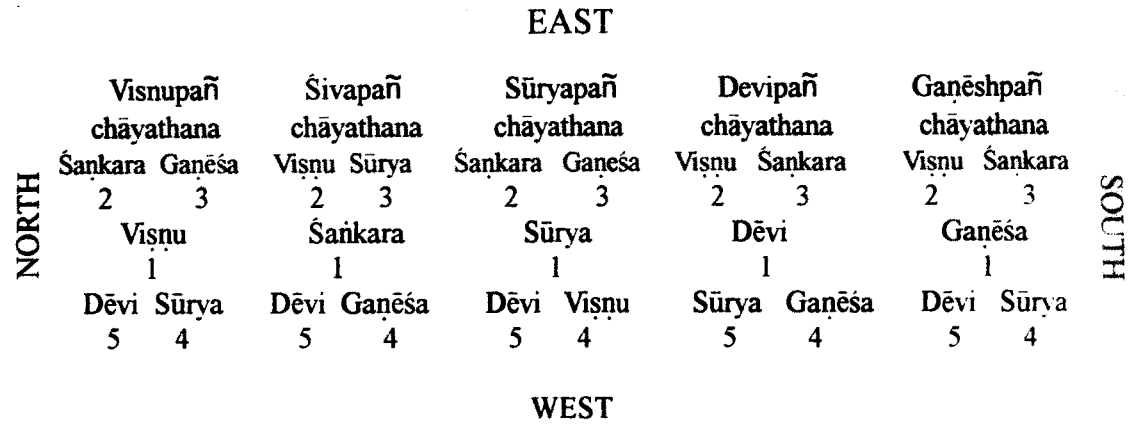
The word '*Dharma*' has been derived from the Sanskrit root '*Dhri*' which means to hold together or to preserve, '*Dharma*' thus according to the *Mahābhārata*, "is created for the well-being of all creations. All that is free from being harmful to any created being is certainly '*Dharma*'. *Dharma* protects all, *Dharma* preserves all. *Dharma* is surely that principle which is capable of preserving the universe." *Dharma* is thus a right order.

Ever since the period of Ādi Śaṅkara it (Gōkaṇṇa Saṁsthāna) has continued to be the symbol of the synthesis of Hindu religion and culture. It is one of the greatest centres of pilgrimage and has been attracting devotees from all over South India. Most of the activities that take place in Rāmachandrāpura Maṭha are religious.

*The manuscripts refer to various festivals, observances of *Mahānavami Utsava*, *Rāmajayanti*, *Gaṇēsh Chaturthi*, *Anantha Chaturdaśi*, *Navarātri* festival, *Amritapadi* and *Nandādipati*, *Śatarudrābhiṣēka Parajanya*, *Diparādhane*, observance of the *Chāturmasya* by the pontiffs, pilgrimages and tours (*Vijaya Yātras*) undertaken by the *Gurus āchara-vichāra* of the disciples, religious problems of certain communities. From a study of a number of records in the manuscripts, a brief account of the religious conditions which prevailed since the Vijayanagara times to the present day can be given here.

Pañchāyatanapūja: Among the gods popularly worshipped the principle ones are Viṣṇu under various names and in various *Avatāras*,

Śiva in his various forms, *Durga*, *Gaṇēśa* and the *Sun*.⁴¹ The worship of these deities is called *Pañchāyatanapūja* and is said to have been popularised by the great *Śaṅkarāchāraya*. In modern times these five *Dēvatās* are still worshipped, but they are differently arranged as the worshipper desires. The following diagram will show the five positions.



Rāmachandrāpura Maṭha also followed the same old tradition. In medieval and modern times *Viṣṇu* has been deemed to have descended to earth ten times to preserve the world and its culture. A brief account of the development of this theory will not be out of place here. The ten well-known *avataras* are *Matsya* (Fish), *Kūrma* (Tortoise), *Varāha* (bear), *Narsimha* (Man-Lion), *Vāmana* (Dwarf), *Paraśurāma*, *Rāma*, *Kriṣṇa*, *Buddha* and *Kalkin*.

Rāma and *Kriṣṇa* were worshiped as *Avatāras* of *Viṣṇu* at least several centuries before Christ.⁴² *Kālidāsa* in the *Raghuvamśa* and the *Mēghadūta* indicates that he regarded *Vāmana* as an *Avatāra* of *Viṣṇu* as much as *Rāma* was.

Dharmasamsthāna: The question of administration as such did not arise before the birth of the *Samsthāna*. *Gurus* and their disciples lived in hermitages spread all around Gōkaṇṇa, Kekkāru, Rāmachandrāpura.

Owing to a number of landgrants made by the Vijayanagara rulers, as estate or a *Samsthāna* was born; and subsequently it grew in size owing to the addition of lands granted by the successors of the Vijayanagara kings. With the birth of a *Samsthāna* the *Gurus*, besides exercising religious authority, began to exercise secular authority also. Several monasteries were established, the heads of which were the disciples of Rāmachandrāpura *Maṭha* pontiffs. To these monasteries as to Rāmachandrāpura, flocked ascetics for contemplation and scholars for the study of Advaita. The shrines and the feeding houses were attached to these *Maṭhas*. The pontiffs from the beginning, never considered the *Maṭha's* land their personal property, but a trust, intended for the preservation of *Dharma*. The income from the lands and gifts was exclusively meant for the temples, seats of learning and for such similar services. The smooth running of this entire machinery needed efficient management. Thus, there came to be evolved the administrative system. The period that followed the fall of the Vijayanagara empire witnessed many ups and downs in the history of Rāmachandrāpura *Maṭha*. Revolutions, wars and dynastic changes created political instability in the Southern peninsula. Owing to this political chaos the *Samsthāna* lost some of its holdings and other property. Moreover it was not so easy as before,

to command the same universal esteem, in the face of the newly flourishing divergent schools such as the *viśiṣṭādvaita* and *Dvaita*.

In spite of many upheavals, fortunately for the Gōkarna Samsthāna the ruling houses of Karnataka continued to patronise it. The timely patronage extended by the Keladi rulers to the *Maṭha* helped the latter to overcome difficulties. Thus, the consolidation of the Samsthāna took place during 17th and 18th centuries. Similarly the Muslim rulers, the Wodeyars and the British, acknowledged its supreme position. Both the pontiffs and secular heads took keen interest in the maintenance of *Dharma*, and for this reason, Rāmachandrāpura was known as *Dharma-Samsthāna*.

The Pontiff - A guiding force: The head of the Rāmachandrāpura Maṭha is styled 'pontiff' or the preceptors of the Universe (Well-wishers of the entire mankind), and is possessed of the extensive authority and influence. On ceremonial occasions, he wears a tiara, covered with pearls, with an emerald piece in centre. He is an ascetic and a celibate and spends much of his time in studying and teaching vēdic philosophy. He regularly performs the worship of Sītā, Rāma, Lakṣmana, Chandramaulīśvara and other details and practices *Yōga*. He is the guiding force behind all administrative, social, economic, religious and cultural activities of the *Maṭha*. He commands great reverence from devotees all over India, irrespective of caste, colour, creede and sex.

Titles and insignia: From the Vijayanagara times the pontiffs began to assume a number of titles and insignia. The numerous inscriptions, *Sanadas* and manuscripts pertaining to the Rāmachandrāpura Maṭha mention in full, the title of the pontiffs.⁴³ The full titles run as follows: *Srīmat Paramahansa-Parivrājakāchāryavarya* (chief *achārya* of the Paramahansa Sanyasis), *Padavākya-Pramāṇa Pārāvāra Pārīna* (who has been to the farthest point of grammar, philosophy and logic) *Yamaniyamāsana Prāṇāyāma Pratyāhara dhyānadhāraṇa Samādhyasṭāṅga Yōgācharaṇa niruta* (engaged in the performance of eight-fold yōga consisting of restraint, control of passions, sitting in different postures, control of breath, withdrawing the mind from external objects, meditation, control of mind and absorption of the mind in God), *tapahśchakravartī* (an emperor of austerities) *anadyavicchinna guruparamparaprāpta* (a lineal descendent of the gurus from time immemorial without break), *Sakala nigamāgama Sārahridaya Sāṅkhyatrayapratipādaka* (teacher of the inner truth and essence of all *vēdas* and *āgamas* and the three *sāṅkhyas*), *Vaidikamārga Pravartaka* (establisher of the vedic doctrine), *Saravatantra Svatantra* (master of all the *tantras*), *ādirājadhāni Vidyānagara Mahārājadhāni* (Vidyānagara, the first-great capital), *Vaibhava Simhasanādhiśvara* (lord of the renowned throne), *Vyākhyāna Simhāsanārūḍa* (seated on the Vyākhyāna Simhāsana) (throne of scripture), *Srīmadrājādhirāja guru* (preceptor of the kind of kings), *Gōkarṇa Maṇḍalāchārya* (preceptor of Gōkarṇa Maṇḍala), *Śrīmachhataśruṅga Puravarādhiśvara* (lord of Śringapura), *Śrīmachharāvati*

Tīrvāsā (Resident on the bank of the river Śarāvati) *Śrīrāmachandra Pādapadmārādhaka* (worshipper of the lotus feet resembling the moon).

On ceremonial occasions and during visits the pontiff is borne along in an *aḍḍa-pallakki* (palanquin carried cross ways) which does not permit anything else to pass by during this time, he is attended upon by a large escort including elephants and accompanied by a number of brahmins and disciples chanting vedic hymns. An idea of the paraphernalia of the pontiff on such occasions can be had from a copy of the *rahadhāri* found in one of the manuscripts.⁴⁴ It says that Kriṣṇarāja Wodeyar-III (A.D.1796-1868) issued a *nirūpa* to *amildārs* and *killedārs* on 16th November 1814 asking them to extend a warm welcome to Rāmachandra Bhārati at their respective places with the dignity of ceremonial music played on various instruments. He further ordered them to supply all the necessary provisions for the brahmanas, attenders, elephants, horses, etc. accompanying the pontiffs. The pontiff is entitled for *Śvētachhatra*, *Makaratōraṇa*, *Aḍḍa Pallakki* etc.

The line of succession of the Pontiffs is unbroken from Ādi Śaṅkarāchārya to Rāghavendra Bhārati the present pontiff. This fact is proved by the title, *Anādyavicchinna guruparamparaprāpta*⁴⁵ (a lineal descendent of the pontiffs from time immemorial without break), assumed by the pontiffs. Though the inscriptions and the manuscripts do not differ much from each other with regard to the historical events, they vary with regard to the dates of the various pontiffs.

The choice of Guru: Guru of the Rāmachandrāpura Maṭha is generally chosen by the senior *Guru* of the *Pīṭha*. The usual procedure in the choice of the successor, followed through the ages is senior *Guru*, on finding himself unable owing to old age, to discharge his multifarious duties properly, gives *sanyās* to a worthy disciple with a new name and nominates him as his successor. Only celibates are chosen for the *Pīṭha*. The senior *Guru*, before admitting any one as his disciple and successor, carefully studies the family background, character, horoscope, scholarship, spiritual power etc., of the candidate. It is only after ascertaining that he possesses all the virtues required for a pontiff, that he is chosen as the successor. Each *Guru* in the line is fully conscious of the importance of the right choice of his successor. Many letters of the *Gurus* to different secular heads make this point quit clear. Moreover, the titles and insignia which the *Guru* assumes, indicates the greatness of the *Maṭha* from time immemorial and the responsibility of each *Guru* to keep up the prestige. It is indeed a fact that the successors of Ādi Śaṅkarāchārya have maintained the dignity and the status for almost an unbroken period of one thousand years with regard to the choice of the successors. So illustrative instances are found in the manuscripts.⁴⁶

Upanayana ceremony: The word '*Upanayana*' can be derived and explained in two ways.⁴⁷ (i) Taking the boy near the *āchārya* (ii) that rite by which the boy is taken to the *āchārya*. In this sacrament they are invested with the sacred thread (*Janivāra*)⁴⁸ which effects a second

birth. They are therefore called *Dvijās* or twice born. The *Upanayana* ceremony initiates the boy into a responsible stage in life and serves as an important step in the development of his personality. So Rāmachandrāpura Maṭha every year conducts a Public *Upanayana* ceremony and the marriage ceremony for the poor of the society. The *Maṭha* also has been helping the poor in getting married. For instance, Koḷagi Tippa Bhatta⁴⁹ wrote a letter to Sūri Nārāyaṇa Bhaṭṭa, who was the *Pārūpatyagāra* of the *Maṭha*. In this letter he asked for a loan of two hundred rupees from the *Maṭha* for the marriage ceremony of his younger brother Subba Bhaṭṭa's Son. So the *Maṭha* extended its helping hand in social and religious works also.

Principal deities: A good number of records found in the manuscripts frequently mention the names of a few deities like Chandramauleśvara, Rāma, Sītā, Lakṣmaṇa, Gaṇapati, Narasimha, Āñjēnaya, Rājarājeśvari etc. Most of the grants made to the *Maṭha* were meant for the conduct of religious functions in these temples. In fact, even today these deities are considered to be prominent in Rāmachandrāpura Maṭha. Besides these, *Śrīchakra*, the grand mystic symbol of the universe, Lakṣmi-Narasimha, representing the *Paramāthman* and *Viṣṇu-Sāligrāma* representing the *Virāṭa* aspect of the *Parabrahman* and *Gaṇapati* the remover of obstacles and bestower of wisdom, are some important deities worshipped in the Rāmachandrāpura Maṭha.

Śri Chandramauḷīśvara is a crystal linga, self-radiant like the moon, representing *jñāna* and bliss. It is the principal idol of worship not only in Rāmachandrāpura Maṭha, but also in some other branch *Maṭhas*. this *Sphaṭika* (crystal) linga worshipped by the Rāmachandrāpura Maṭha pontiffs is believed to have been worshipped by Ādi Śaṅkarāchārya, and since then, his successors down to the present day, have continued to worship the same linga. It is the symbol of the Infinite *Brahmana* without form and attributes which by the play of *māya* (illusion) assumes various forms to bless the devotee.

Rituals: Details of *Dēvapūjā*: The pontiff of the *Maṭha* perform *dēvapūja* (worship of god) daily. He gets up early in the morning, completes his oblations (bath) and perform *Sandhyāvandana* (daily rituals) with befitting *mantras*. Later daily he brings water from the river Śaravati and bathed of all the images. Later the *snāna* of the images is effected with five materials called *Pañchāmrita*⁵⁰(five ambrosial things) viz., milk, curds, clarified butter, honey and sugar. The image is to be bathed with these five in the order stated, so that sugar coming last removes all effects of oiliness. After these a bath with pure water follows. One may bathe the image with water to put *gandha* (perfumes), *akṣata* (perfumed rice), leaves of the basil plant (*Tuḷasi*), flowers and *dhūrve* (thin grass). During this time *Guru*, other priests, other disciples repeat holy *mantras* collectively. The water used in the bath of the image of a God is regarded as very sacred and it is used for *āchamana* (drinking of water) by the

worshipper and the priests and disciples and is called *tīrtha* (it is also sprinkled over one's head).

Later rice, fruits, coconuts, milk and curds are kept in front of God and *Guru* sprinkles the water. This is called *naivēdya*. Later lamps are to be fed with ghee or oil. Camphor to be waved before the image. There is a ceremony called *ārati* (waving lights round the image) performed with several lights or pieces of camphor placed in broad vessel which is held in both hands and waved round an image and over its head. During this time disciples sound *Jāgeṭe* (copper plate) cymbal, conch. Later the worshipper should go to *Pradakṣiṇa* (going round the image with the right hand always turned towards the image). *Pradakṣiṇa* and *namaskāra* constitute only one *Upachāra* (item of worship) according to many. The *namaskāra* to the image is *aṣṭāṅga* (with eight limbs). Later guru distributes *prasāda* (flowers) and *tīrtha* to disciples. This indicates the collective organisation and liberal outlook of the *Maṭha*.

Religious role of the Rāmachandrāpura Maṭha: The Rāmachandrāpura Maṭha being one of the oldest monastic institutions in India, has commanded supremacy in the religious field over the countries. The titles and insignia assumed by the *Gurus* and the time honoured privileges of the *Maṭha*, clearly indicate the status of *Piṭha*. A number of documents in the manuscripts uphold the supremacy of the Rāmachandrāpura Maṭha over several other advaita *Maṭhas*. As noticed

earlier Vijayanagara king Devarāya-II visited Gōkarṇa and was blessed by Rāghavēśvara Bhārati, the last *Pīṭhādhipati* of Raghūttama Maṭha of Gōkarṇa. Similarly Kriṣṇarāja Oḍeyar-III issued a *nirūpa* to *amils* and *killedārs* of various taluks, ordering them to prevent the *thuṇdu* (branch) *Maṭhas* from assuming titles and insignia for which they were not entitled. The branch *Maṭhas* like Kekkāru, Perāje, Bhāṅkuḷi⁵² etc., should remit Kāṇike to the Rāmachandrāpura Maṭha and obey its orders.

Rāmachandrāpura Maṭha and other Maṭhas: It is not possible to describe in detail the exact relation between the Rāmachandrāpura Maṭha and other religious institutions. According to Rāghavēndra Bhārati the present pontiff of the *Maṭha*, under this Rāmachandrāpura Maṭha there are forty *Maṭhas* in different parts of Karnataka. They are Rāghuttama Maṭha of Gōkarṇa, Rāmachandrāpura Maṭha, Kekkāru Maṭha, Tirthahallī Maṭha, Bhāṅkuḷi Maṭha, Kēdige Maṭha, Rudrapāda Maṭha, Apsarakonda Maṭha, Hosallī Maṭha, Kommina (Kombina) Kai Maṭha, Kodlekere Maṭha, Chitrige Maṭha, Thumbale Maṭha, Dhēne Maṭha, Kogōdu Maṭha, Nelemāvu Maṭha, Uppunda Maṭha, Mundahallī Maṭha, Teppada Maṭha, Kaḷasavallī Maṭha, Vaddalli Maṭha, Halasinakodḷu Maṭha, Bāḷegadde Maṭha, Keḷagina Tenginakere Maṭha, Makki Maṭha, Kavadekēri Maṭha, Hanaji Maṭha, Mugure Maṭha, Unchige Maṭha, Hanavailu Maṭha, Sālkōdu Maṭha, Kondurugadde Maṭha, Kaḷache Maṭha, Bidrakalu Maṭha, Peraja Maṭha and other three *Maṭhas*.

From the manuscripts it is evident that most of the above mentioned *Maṭhas* especially those which championed the doctrine of *advaita* were branches of the Rāmachandrāpura Maṭha. However, relations between the Rāmachandrāpura Maṭha and others, including its branches, were not always cordial with the passing of the time. Some of the branch *Maṭhas* tried to claim independence, but the then reigning monarchs put down such indiscipline as they considered it.

The cordial relation between the Rāmachandrāpura Maṭha and the Śrīngēri Maṭha and the Pējāvara Maṭha of Udupi (*Dvaita*) deserves special mention. Rāghavēndra Bhāratī the present pontiff of Rāmachandrāpura Maṭha and Bhāratī Theertha of Śrīngēri Maṭha and discussion at Vidyāmandira and Śaṅkara Maṭha at Bangalore in the presence of Viśveśvara Theertha Swāmiji of Udupi Pējāvara Maṭha, Gaṇapati Satchidānanda Swāmiji of *Datta Pīṭham* on 21st February of 1995. The meeting between the two pontiffs assumed significance as it is held after a gap of 178 years. The relation was one of the mutual regard.

Thus a fairly clear picture of the religious supremacy that prevailed in Gōkarṇa Saṁsthāna in the past, emerges. The *Guru* of the Pīṭha commanded reverence both from secular heads and from the people of different communities. Lands were granted to the *Maṭha* for the conduct of religious functions. Regular worship was offered to gods. The *Gurus* went to tours and pilgrimages and preached the doctrine of *advaita*. By

virtue of its greatness, the Rāmachandrāpura Maṭha commanded supreme respect over others. Facts prove that the secular heads and the people of South India in the past were more God-fearing and religious. People then, perhaps, believed to a greater extent that religion, and that alone, would bring external happiness to the mankind.

Policy of tolerancy: The pontiffs of the Rāmachandrāpura Maṭha were tolerant in their policy towards the people of different castes and communities. They wanted the people of the *Samsthāna* to be prosperous and happy. All the community also revered the pontiff of Rāmachandrāpura Maṭha. Even Tipu Sultana⁵⁴ also revered the pontiff of the *Maṭha*. The *Gurus* also desired that the income of the *Maṭha* should be of the use to the people of all *dharma*s.

Excommunication (Bahiskāra): The *Maṭha* from the beginning took keen interest in its discipline who lived within and outside the Gōkarna Samsthāna. To curb irreligious and unsocial acts by the disciples and to propagate *Dharma*, the *Maṭha* appointed *Dharmādhikāris* who toured the length and breadth of the country and made enquiries into the conduct of its disciples. In case such acts were committed by any, the *Dharmādhikāri* issued proper instructions in case of disputes among the disciples of different Hindu Communities.


Those who violated the rules and regulations of the *Maṭha*, in the society the *Maṭha* was also allowed to punish both male and female

disciples who misbehaved. People were required to follow their own *Jāti-Dharma* (rules of the caste) failing which they were punished.

The above cited instances clearly indicate that the *Maṭha* had control over the religious and social life of the disciples wherever they might have lived. A number of religious and social factors which governed the life of the people, also helped to bring about the social harmony in the Gōkarna Saṁsthāna.

The *Gurus* excommunicated such bad disciples who disregarded their caste-customs and *Varṇāśramadharmā*.⁵⁵ Thus the *Gurus* power was so great that he could excommunicate a person. The ex-communicated person had no place in Society. If anybody maintained contacts with ex-communicated person, he was warned by the government not to do so thereafter. The ex-communicated person had only two alternatives before him, either to repent and beg His Holiness to forgive him or to run away from the country.

To adherence to the *Varṇa* system, the tolerant policy of the *Guru*, the position of the women, the caste system, the presence of the unsocial elements, etc., and the *Maṭha's* strict relationship with its disciples are a few of the insights that we get about the general social and religious conditions that prevailed particularly from 18th to 20th century in the Gōkarna Saṁsthāna. ॐ

When compared with the society of the past we find many changes now. It is but natural that with the passing of time society also changes in the present society, so much importance has not been attached to caste system. According to law, people of all castes and communities are equal. Women are also treated on par with men. Though the control of the *Maṭha*, over its disciples is comparatively limited the number of its devotees and its disciples is increasing. However, orthodoxy *bahiṣkāra* and *Prāyaścitta* have lost their significance in these days. In spite of all these changes, there are still many people who follow the rich and relevant traditions of the Rāmachandrāpura Maṭha. The Rāmachandrāpura Maṭha has contributed a lot to the cultural heritage of India in general and Karnataka in particular in its own way. It is like other *Maṭhas* played its own role in the development of a sense of harmony and socio-religious tolerance in that region through the ages. 

NOTES AND REFERENCES

1. *Havyaka Bhāratī* : (Souvenir), Puttur, 1988, p.2.
2. *Ibid*, p.1
3. *Sandhyāvandana* means daily prayer at the *sandhyākāla*.
4. Nanjammanni, M, *The Study of Indian Society*, Mysore (First edn.) 1981, p.171.
5. *Ibid*, p.173
6. *Ibid*, p.174
7. *Ibid*, p.175

8. R.M. No.93
9. R.M. No.92
10. Gajānana Bhaṭṭa, present *archakā* (priest) of Raghūttama Maṭha of Gōkaṇṇa.
11. Babu Bhaṭṭa, present senubhōva of Rāmachandrāpura Maṭha
12. R.M. No.95
13. R.M. No.98
14. R.M. No.99
15. Vighneśvara Dāmōdara Dixit Upādhyaya is a scholar in Sanskrit. He is retired Principal of Vēdic Sanskrit College of Gōkaṇṇa and Trustee of the Gōkaṇṇa Mahābalēśhvera Temple.
16. Patil, Ga. Su, *Havyaka Samāja Matthu Ś rigurumathada Samkṣipta Itihāsa*, Thirthahaḷḷi (II edn.) 1958, p.31.
17. Supa Taluka, the new name Joida Tāluka.
18. R.M. No.95
19. Ammukodagās lived in Coorg district.
20. Bhōvis are very backward community even today.
21. Ambigās belonged to fisherman community. Majority of them were uneducated.
22. Harikantrās, lived in costal part of Uttara Kannada.
23. When Rāmachandrāpura Maṭha pontiffs were travelling to the places of their disciples, Kōdiyas were Umbrella bearers. They have been living in Kumta and Siddāpur Taluks of Uttatara Kannada.
24. Gōmāntaka community: They were living in Karwar and Goa. But they were originally from Karnataka.
25. Prabhu Pandrinātha H; *Hindu Social Organisation*. Bombay, (Fourth Edn.), 1963, p.269.
26. *Ibid*, p.262
27. *Ibid*, p.269
28. R.M. No.81
29. R.M. No.62

30. *R.M.* No.36
31. *R.M.* No.93
32. *R.M.* No.92
33. *R.M.* No.91
34. *R.M.* No.95
35. *R.M.* No.56
36. *R.M.* No.39
37. *Ibid.*
38. *Ibid*
39. *R.M.* No.42
40. *R.M.* No.93
41. Kane, P.V.; *History of Dharmaśāstra*, Vol-II Part-II, Puna-1941 p.717
42. *Ibid* p.724
43. *R.M.* No.69, *R.M.* No.49 etc.
44. *R.M.* No.4
45. *R.M.* No.69
46. *R.M.* No.76
47. *History of Dharmaśāstra* Vol-II, Part-II p.269
48. *The Study of Indian Society* p.52
49. *R.M.* No.81
50. *History of Dharmaśāstra*, Vol-II Part-II p.731.
51. *Epigraphia carnatica*, Vol-VIII Tl No.
52. According to Rāghavendra *Bhārati* The 35th pontiff of the *Maṭha* Kekkār, Bhankuḷi and Perāje etc., were branches of Rāmachandrāpura Maṭha.
53. *H.S.G.S.I* p.45
54. *R.M.* No.1
55. *R.M.* No.96.

CHAPTER - VI

TEMPLE ARCHITECTURE

Indian Architecture has essentially been the byproduct of the intense religious fervour of the monarchs who were ruling the country. What a learned world demands of us, is to be quite certain of our data to place the monumental record before them, as it now exists and to interpret it faithfully and literally¹. Art and architecture of Rāmachandrāpura Matha has been reviewed here against this background.

Architecture is a concrete art of building conditioned by the geophysical and typo-technological forces working in any given period and region. The dynastic label could become in many cases nothing more than a handy jargon. This, however, should be avoided in a study of architecture where the stylistic and functional features of groups of temples could furnish with individual diagnostic elements which should help us in identifying the regional substyles and their significance.

As in the case of India, on the west coast including *Malnād*, the art of temple building was in practice from very early times. The temples in the west coast are generally devoid of stone sculptures of note.² Like other centers, in the west coast, *Malnād*, is the chief center of art and good examples of architecture has survived.³ *Malnād* region is known for style or local genius in the field of architecture and sculpture.

A number of temples are built in different periods by different patrons of art. In other words, different dynasties have added to the glory of art and architecture. Each of the major dynasties has its own distinct style of architecture.

Architectural remains constitute vital sources in the study of religion and culture of the region. It is therefore, essential to undertake a scientific study of various architectural remains of *Malnād* region.

History of the origin and development of temple architecture of the *Malnād*, like in other regions is not clear mainly due to lack of proper evidence. Added to it the local geo-physical factors must have led to the destruction of some of the early monuments built mostly of perishable materials like wood and mud. This must have prompted the architect to switch over from smash to stronger materials (like stone). The technical knowledge in connection with the temple construction also appears to have been increased with the passage of time. Mud, wood and the laterite stones are some of the readily available materials in *Malnād* for the construction.

The transition from wood to stone was made gradually. Of course, brick was also used in the construction of the wooden form of structure in the early Śātavāhana period.⁴

So far as we know at present the *Malnād* region is studded with variety of temples. Some of the monuments are in ruined condition. It

is interesting to know that majority of the temples are of Śaiva affiliation. Vaiṣṇava, Gāṇapatya, Śākta and Jain remains are also equally important. Available source materials, both the architectural and epigraphical, indicate that the Kadamba, Vijayanagara and Keladi Nāyaka's contribution to the development of the art and architecture of *Malnād* region are more outstanding than the others. Standardized temple has some component parts which may be briefly described as follows:

The *Tīrthadvāra* or *Pranāḷa*

It is sometimes in the form of the head of a lion from the mouth of which comes the *Tīrtha*. Plain *Tīrthdvāras* without any ornamentation are also found in some temples. *Tīrthdvāra* is must for discharging sacred water after *abhiṣēkham* of the main deity.⁵ Tīrthahallī Narasimha temple's *Tīrthdvāra* may be mentioned as a good example for this.

The *Dvārapālakas*

It is at the entrance of the temple door either of the *garbhagriha* or *navaranga* or *mukhamantapa* that we find figures of *dvārapālakas*, placed on either side of the main door. Some of the classic examples may be noticed in the Rāmachandrapura Maṭha and Śāradamba temple at Hosanagara.

Roofs and Stonerailings

The *Malnād* is generally receiving heavy rains during the monsoons. In accordance with such a climatic condition local architects seems to

have innovated certain architectural designs as seen in the Hosanagara areas. The stone slabs of the roofs are plain, the roof itself is very sloopy and sides of the halls are closed by stone screens or stonerailings. The *adhiṣṭānas* are built of hard grainite stones while other parts of the temple are mostly built of laterite stones or blocks which are abundantly available in the locality.

Adhiṣṭhāna

Most of temples of the *Malnād* region consists of three or five mouldings. On the middle or central *paṭṭika* of the *adhiṣṭhāna* are carved figures of animals, flowers, designs and miniature figures of Gods and Goddesses. The Śiva and Vaiṣṇava shrines in the Hosanagara and Tirthahalli areas show some interesting features. The *adhiṣṭhāna* is simple and covered by stonerailings. *Adhiṣṭhāna* or *Kakṣāsana* part of the temple, like in the Rāmachandrāpura Maṭha at Tirthahalli depict episodes from the *Rāmayaṇa* and the *Mahābhārata*.

Kapōta

It is in the Kalyāṇa Chālukyan temples that we find slopy or S-shaped *Kapōta*. But in the Vijayanagara period it is conspicuous by its absence. The introduction of the stepped roofs may be noticed in this period.

Ceilings

In the early medieval temple style the lotus ceiling may be noticed in the *garbhagriha* and *antarāḷa*. The depiction of *aṣṭadikpālakas* around

the lotus slab is not uncommon. The ceilings have usually double square designs.

Pillars and Pilasters

The later Chālukyan style is known for variety of pillars many of which are lathe turned or richly ornamented. The following types of pillars may be noticed in the temple of *Malnād* region:

1. Lathe turned pillars with square base
2. Square pillars
3. Rectangular pillars.

The Vijayanagara and Keḷadi Nāyaka artist adopted the same style with more stylised ornamentation. The pillars of this style also have the *Padmabandha* or *Kumbha* motifs as may be noticed in the pillars of the *navaranga* at Tīrthahallī Shaivālayas.

The Vijayanagara and Keḷadi styles of temples usually have the slender pilasters which are simple without any decoration.

From the above survey of components of a temple it is clear that the art of building the temple was developed in the *Malnād* region. It evolved much particularly during the Vijayanagara and Keḷadi Nāyaka period. Majority of the temples are rectangular in plan and faces, west. Particularly in the Hosanagara and Tīrthahallī, areas the stoneslab roofs are plane. The halls are closed by stone screens. Generally the temples

are built of hard granite or laterite stone. *Malnād* is known for its local genius.

The role played by the artists of various categories in the temple building activities is really significant. Without the major role of the artists temples could not have been so well built and art could not have been so systematically continued. It appears that a particular family and specialised in particular architectural and sculptural art as evidenced by epigraphs of many *Ojas* and their generations. The quality of an art gives us a clue regarding the expertise of the artisans or *śilpis* of that origin. Various styles of different sects suggest that the artists carved the figures according to the local demands of the doners. These factors led to the origin and development of the local idiom on style in the field of art and architecture.

Śikhara

In the *Malnād* region the Keladi style of temples have *Śikharas* similar to the Vijayanagara style of *Śikharas*. The *Śikharas* are not much high. They are of usually of stone structure, at times made of bricks and lime mortar. The pure form of *Dravida Vimāna* with stepped pyramidal towers are almost absent. Some *Śikharas* possess the *stūpi*, like the Rāmachandrāpura *Maṭha* at Hosanagara. Not all the temples of the Keladi style possess typical *śikharas*. Some have flat roofs without *Śikharas*.

Garbhagriha

The Keḷadi style of temples have either square or rectangular *Garbhagriha*, a dark enclosure, with usually a small rectangular doorway, all made of hard granite slabs. The ceiling of the *Garbhagriha* has two lower-squares. The inner walls of the *Garbhagriha* do not possess any ornamentation. The main idol either a *śivalinga* or *Rāmaparivara* or Gaṇapati or Shakti would be installed according to the *Śaivāgama*.

Antarāḷa

Usually the *antarāḷa* possesses a narrow passage connected with *pradakṣiṇāpatha*- round the *garbhagriha*. But in most of the temples, the *antarāḷa* does not connect the *pradakṣiṇāpatha*.

Mukhamanṭapa

The *Mukhamanṭapa* of Keḷadi style of temples possess pillars in the hall-4, 6, 8, in numbers. Sometimes pillars would be merged within the wall of *Mukhamanṭapa*. At times, the *mukhamanṭapa* possesses *dēvakōṣṭhas* or *kuḍus* for the minor deities as in the Rāmachandrāpura Maṭha at Tīrthahallī. The *mukhamanṭapas* may also possess a compound - like wall with ornamental sculptures.

"Order" of the pillars

In the erection of the pillars, the Keḷadi kings followed mostly the Vijayanagara style. The pillars square at the bottom, octagonal at times, ending in a *puṣpabōdigai*. The pillars may have engravings of minor deities

of foliage. The pillars of the Rāmachandrāpura Maṭha at Hosanagara are good examples of the Keḷadi style.

Bhuvanēśvari

The *navaranga* and *mukhamanṭapa* have the central ceilings which are sometime deep and domical. The ceiling is finely carved with beautiful lotus designs. The ceiling of Śāradamba temple at Hosanagara and Tīrthahallī Maṭha deserve special mention.

Bhitti or walls of the temple

During the Vijayanagara period on the walls of the temples, the decorative pilasters and the niches can be seen, as in Hazārārāma temple. The *Kumbhapañjaram* assumed its beautiful form in Vijayanagara art. The niches had no separate image, but had the double pilasters, and was employed to adorn the *adiṣṭhāna*, as in the *Vīṭṭalasvāmi* temple at Hampi. In the Hazārārāma temple, the walls are filled up with the relief sculptures of elephants, horses, foot soldiers and dancing girls in a variety of postures.

In the temples of *Maḷnad* region, especially in Shimoga area like Śāradāmba temple at Hosanagara and Rāmachandrāpura Maṭha at Tīrthahallī, we find that the walls are decorated with low or high relief sculptures of elephant riders, horse riders, musicians, dancers, swan, fish, tortoise etc, in varied postures. It is against the backdrop of this that reviewed of select temples may be attempted.

A STUDY OF SELECT TEMPLES OF MAṬNAD REGION

Rāmachandrāpura Maṭha

The Rāmachandrāpura Maṭha complex is situated at Hosanagara taluk in Shimoga district. The temple faces west and is rectangular in plan. The architectural features of the temple are identical with those of Śāradāmba temple in the Maṭha complex. It has at the centre the shrine dedicated to the *Rāmaparivāra*.

The exterior part of the temple is highly renovated. It consists of *adiṣṭhana*, *Kapōta* and a *Śikhara*. The *adiṣṭhana* with five mouldings which are plain without any decoration. *Kapōta* is slopy the *Śikhara* is renovated at present. It has two *talās*, with sloped roof and a *stūpi* decorated with sculptures of Viṣṇu to the east, Yōganarasimha to the west, Vēṇugopāl to the South and Lakṣmīnārayaṇa to the north. The *Kaṇṭha* portion of both the upper and lower roof, have the decorative sculptures Kubjagaṇa, Yālis, *Hamsa*, Dancers, Conchblowers, *Kāḷingamardhana*, *Gōpikāvastrāpaharaṇa* and so on.

The interior part consists of *garbhagriha*, *antarāḷa* and open *maṇṭapa* which have on both the sides flight of steps with balustrades. The entrance doorway of *antarāḷa* has the vaiṣṇava *dvārapālaka* on either sides which are partly deface. The *lalāṭambiba* has *dhanalakṣmi*, holding lotus in both hands. The temple has two cells also known as the *pārśva garbhagriha*, with *gōvardhanagiridhāri* in the right, Ādi Śaṅkarāchārya in the left. The

ceilings of the *garbhagriha* has two squares one above the other. In the *garbhagriha* is consecrated the Rāmaparivāra deities.

It is on all four sides of the shrine that we find the main structure of Rāmachandrāpura Maṭha complex developed with corridors and different component parts like kitchen, *ugrāṇa*, *sabhā-bhavana* and *samādhi maṇṭapa*. The Maṭha has the first floor, which houses the *pāṭhaśāla*, guest rooms, *gurupīṭha* and a residential rooms of *guru*. It is a sloped roofed house, renovated in 1969. Both at the front and at the back we find the decorative doorways. A newly built *gurubhavana* within the precincts of the temple complex has come up at present.

Māruti Maṇṭapa

Māruti maṇṭapa is built in front of the Rāmachandrāpura Maṭha in Hosanagara taluk of Shimoga district. Facing the temple shrine is separate *maṇṭapa* of Māruti. Architecturally the *maṇṭapa* is in the Keladi style. There are at present three images of Māruti associated with this *maṇṭapa*. One of the three images is made of white marbel, whereas other two are in black stone. This Hanumān is holding in his right hand *gadā* and a *līṅga* like object in his left hand. His right leg kept on a *rākṣasa* with lion face who is holding *dālu* in his left hand and a dagger in his right hand. The iconographical feature of this image represent in north Indian style.

The other two images in black stone are standing in *samabhanga* with folded hands. The iconographical feature of these two image point to premodern period.

Śāradāmba Temple

Śāradāmba Temple is situated at Rāmachandrāpura village of Hosanagara Taluka in Shimoga district. The temple faces east, and is rectangular in plan.

This shrine has three component parts: *garbhagriha*, a small *navaranga maṇṭapa* and a open *mukhamanṭapa*, which has on both the sides a flight of steps with balustrades. Interesting and curiously we find *śaiva dvārapālaka* on the right and *vaiṣṇava dvārapālaka* on the left side of the *mukhamanṭapa*. On the *lalāṭabimba* of the *garbhagriha* we find the relief sculpture of *śivalinga* and *nandi* being worshipped by two elephants on either sides. On the top portion of the doorway we find the multi-petalled lotus as well as eight-petal lotus being carved in low relief. The door jambs of the *navaranga-maṇṭapa* are simple, decorated with Gajalakṣmi and Gaṇapati on the *lalāṭabimba*.

The ceiling of *navaranga-maṇṭapa* has nine lotus designs and the central one is differently carved. The ceilings of the *garbhagriha* has two squares one above the other with central lotus design. On the outside left wall of the temple we find the relief sculptures of tortise and the swan as well as monkey holding a serpent. Where as on the right wall of the temple we find the figures of double fish with tortoise.

Śiva - Gaṇapati twin temple

The twin temple of Śiva-Gaṇapati is situated near the left side of the Śāradāmba temple. It faces west and is rectangular in plain.

The temple of Gaṇapati has single called *garbhagriha* without any other component parts like *antarāla*, *navarangamaṇṭapa* and *mukhamanṭapa*. At the out side and infront of the *garbhagriha* is kept the round sculpture of *mūṣaka*, which is partly broken.

A small *śivalinga* on a large *pāṇipīṭha* made of granite is in the *garbhagriha*. It is in the second *garbhagriha* by the left side of the Gaṇapati temple, this is also single celled *garbahagriha* without any other component parts. Infront of the *śivalinga* and outside the shrine is kept Nandi.

The double shrine has *prākāra* or compound wall. There are also some Nāga stones in the precincts of the twin temple. The sculptural and architectural style may be ascribed to the Keḷadi style.

Raghūttama Maṭha

Raghūttama Maṭha is situated on the left bank of the Kōtithirtha in Gōkarṇa. The temple faces west. It is a small latrite stone structure. It has at the centre a shrine that we find to Rāma, Sītā, Lakṣmaṇa.

The exterior part of the temple is highly renovated. It consists of *adhiṣṭhāna*, *Kapōta* and *Kalaśa*. The *adhiṣṭhāna* is plain, without any decoration, *Kapōta* is slopy. The *Kalaśa* is very simple.

The interior part consists of *garbhagriham*, *antarāḷa* and a open *maṇḍapa*. In the *garbhagriha* is installed Rāma, Sītā, Lakṣmaṇa. The temple has a *prākāra* or compound wall.

Lakṣmi-Narasimha temple

Lakṣmi-Narasimha or Haḷemaṭha is situated at Kekkar 20 kms. from Honnavar taluk of Uttara Kannada. It is small structure in latrite stone. It has two parts. One is small *garbhagriha* and another one is porch. It has sloped roof with Mangalore tiles. Some of the tiles appear to be of pre-colonial or Portuguese period, as indicated by the writing by the Albuquerque and sons Mangalore.

Kekkar Maṭha

The Raghūttama Maṭha is situated at Kekkar, a small village situated 20 kms. from Honnavar taluk of Uttara Kannad. But this *Maṭha* was earlier situated at Haḷemaṭha site, near the present *Maṭha*. The temple faces west, and is rectangular in plan. It has at the centre a shrine dedicated to Rāmaparivāra.

The exterior part is highly renovated. The *adhiṣṭhana* is plain, without any decoration. In plan and execution the Kekkar Maṭha is comparable to that of Hosanagara and Tirthahalli Maṭha. It is characterised by wooden carvings particularly twelve pillars in the front *varānda* and wooden ceilings.

In the interior parts we find all the four sides corridor with rooms. This *Maṭha's* wall is decorated with *Kāvi* art which is found inside the *Maṭha*. It has a beautiful *ratha* with good number of carvings. The annual car festival on the *Rāmanavami* day and other rituals and different occasion add to the richness and variety of the *Maṭha*. We also find a *Puṣkarani* in the right side of the *Maṭha*.

Apsarakonda Maṭha

Apsarakonda Maṭha is situated seven km. from Honnavar taluk of Uttara Kannada. It has very attractive scenic beauty. The temple faces east.

The exterior part of the temples is defaced. It consists of *adhiṣṭhana* and a *kaṣa*. The *adhiṣṭhana* is plain, without any decoration. The *kaṣa* is simple. The interior part consists of *garbhagriha* and *antarāḷa* which has on both the sides flight of steps with balustrades. In the *garbhagriha* is consecrated the image of Narasimha. This temple has sloped roof, we also find a *samādhimaṇṭapa* outside the *Maṭha*.

Perāje Maṭha

The Rāmachandrāpura Maṭha situated at Perāje, 16 kms. from Puttur taluk of Dakshina Kannada. The temple faces west and rectangular in plan. It has at the centre a shrine dedicated to Rāmaparivāra.

The exterior part of the temple consists of *adhiṣṭhana*, *Kapōta* and a *kaṣa*. The *adhiṣṭhana* is plain, without any decoration. *Kapōta* is slopy. The *Kaṣa* is simple.

The interior part consists of *garbhagriha* and a *maṇṭapa*. The stones used for *garbhagriha* and *maṇṭapa* are actually horizontally piled blocks. In the *garbhagriha* is installed Rāmaparivāra and Lakṣmi-Narasimha.

On all the four sides of the shrine we find the structure developed with corridors and different component parts like kitchen, *ugrāṇa*, *pāṭhaśāla*, *sabhā-bhavan*. It is sloped roof constructed in 1993, during the period of Rāghavēndra Bhārati, 35th pontiff of the Rāmachandrāpura Maṭha, who is known for his renovative works, new constructs and all round development of this great socio-religious institution.

Tīrthahaḷḷi Maṭha

The Rāmachandrāpura Maṭha complex is situated on the left bank of the river Tunga in Tīrthahaḷḷi taluk of Shimoga district. The temple faces west and the *Maṭha* complex is similar to that of Rāmachandrāpura Maṭha at Hosanagara. On all the sides of the temple which is actually the central shrine we find two storied tiles roofed structure. The central shrine is dedicated to Narsimha. Different portions of the *Maṭha* has been renovated recently.

It is interesting to notice that the foundation of the *Maṭha* is built in granite with three mouldings-*upāṇa*, *paṭṭikā* and *padma* like in the temple. This is a special feature which we do not notice in other *Maṭha* complexes. It is at the centre of the interior precincts of the Maṭha complex that we find Narasimha shrine. It is one of the beautiful structures which is intact in terms of architectural and sculptural decoration.

The exterior parts of the temple may be described as follows:

The *adhiṣṭhana* has five mouldings. Above the *adhiṣṭhana* is found the pillared corridor or the *pradikṣiṇāpatha*. It is now covered with wall, otherwise it was a open *pradikṣiṇāpatha*. The *chajja* is slant and slopy. On the top of the *chajja* is found parapet with *jalahari* projections at the proper interval. It is on the top of the *garbhagriha* that we find the *śikhara* in typical *Keḷadi* style. It is a three tiered (*tala*) *śikhara* with offsets called *pañcharatha* offesets. On the top is found the *stūpi* or capstone decorated with *simhamukha* on all the four sides. The *Kaḷāsa* is metallic. Below the *stūpi* and on the third *tala* are found four dwarfish figures seated with folded hands.

The individual pillars of the *pradakṣiṇāpatha* has the sculptural decorations. The four cornered pillars have the *simhayāli* on elephant below the projected *bodigai*. As a result of this complex nature these corner pillars may be described as composite pillars.

Pillar No.1: From the right side of the temple is found a relief sculpture of *Yōganarasimha*. The sculpture is four handed. The upper right hand is holding *chakra* and upper left hand is holding *śankha*. The lower right and left hand are depicted in *bhūsūchi*, *yōgapatṭa* is clearly shown.

Pillar No.2: The low relief sculptures of *Māruti* with folded hands.

Pillar No.3: Monkey seated and eating something from his right hand.

Pillar No.4: The relief sculpture of Balakrishna holding a lump of butter in his right hand and left hand is in *bhūsūchimudra*.

In between these composite pillars we find the square pillars with octagonal intervals, with sculptural decoration at the bottom. There are totally ten pillars of this type. They may be described as follows :

Front No. 1: Hanumān standing in *Virāsana*, with lifted right hand, which is in *abhayamudra*. The left hand is holding a lotus. The small bell tied to the tail end is clearly seen.

Front No. 2: Kāṭṭingamardana dancing on the *Kāṭṭingasarpa*. This relief sculpture is holding its tale in the right hand whereas the left hand touching the hood of the *sarpa*.

Front No. 3: The relief sculpture of Hanumān or Monkey holding the serpent in both hands and turning back.

Front No. 4: A swan with elephant face is showing majestically walking.

Front No. 5: The squatting line facing the front.

Front No. 6: The figure of Durgā is seated in *sukhāsana*. The upper right and left hands holding *chakra* and *śankha*. The lower right hand is depicted in *abhayamudra* and lower left hand is depicted in *varadamudra*. It is on the pedestal that we seen in the relief sculpture.

Front No. 7: The relief sculpture of dancing Gaṇeśa is holding *Bhagnadanta* in his right hand and *modakapātra* in his left hand.

Front No. 8: *Kūrma* or tortoise as one of the *avatāras* of Viṣṇu is represented in relief sculpture.

Front No. 9: The sculpture of *Kōdaṇḍarāma* is shown in standing posture with *Kōdanda* in his left hand and arrow in his right hand.

Front No.10: *Matsyāvatāra* is one of the ten *avatāras* of Viṣṇu is represented here.

The balustrades with flight of steps are typical to the Keladi style. There are more animal sculptures like serpent facing the moon and the sun two facing each other and serpent coming down from the top on the *chajja* corners.

The interior parts of the temple has square *garbhagriha* with two over squares and slab with lotus design. Attached to the back wall is provided flight of steps for keeping the bronzes as well as the *Narsimhachakra*. The *garbhagriha* doorway has *latāśākha* which is coming out of the mouth of *Makara*. The ceiling has none lotus designs. The *antarāla* doorway has vaiṣṇava *dvarapalaka* on either side. The *lalātabimba* of both the *garbhagriha* and the *antarāla* has four petalled flowers. An image of four handed Gaṇeśa is carved on the beam above the *lalātabimba*. The ceiling of the fourth portion of the *pradakṣiṇāpatha* has three lotus designs. The exterior walls of the *garbhagriha* is plain. On

all the four sides of the temple we find structure or *Maṭha* complex developed with corridors and different component parts like kitchen, *ugrāna*. The *Maṭha* has the first floor, which houses the guest rooms, *gurupīṭha* and a residential rooms of *guru* and so on. It has a sloped roof which is renovated recently.

There is also an equally intact *brindāvana* in the right side corner of the temple. *Vēṇugōpāla*, within the niche or *kōṣṭa* is found at the front of the *brindāvana*.

Bhāṅkuḷimaṭha

The Rāmachandrāpura Maṭha is situated at Bhāṅkuḷi village, in Siddapur Taluk of Uttara Kannada. The temple faces West and is rectangular in plan. The temple at the centre is dedicated to *Rāmaparivara*. The temple consists of *adhiṣṭhāna* and *bhīṭi*. The temple is small structure of laterite stone. The interior parts of the temple consists of *garbhagriha* and *antarāḷa*. The *antarāḷa* has a lotus ceiling. It is in front and backside of the *Maṭha*, that we find corridors and different component parts like, kitchen, *ugrāna*, *sabhā bhavana*. It is renovated recently.

From what has been reviewed above we may conclude that architecture of Rāmachandrāpura Maṭha complex has a regular pattern, developed around a central shrine mostly dedicated to *Rāmaparivara*. Stylistically it is mostly post Vijayanagara and Keladi style that is found at different places.

It is thus a complex architecture which deserves an indepth micro study. In fact the central *Maṭha* complex and all the branches at different places should be studied in a chronological order so that the evolution of temple- *Maṭha* architecture may be possibly traced. ॐ

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CHAPTER - VII

SCULPTURAL ART

2
Sculptural art of South India in general and Karnataka in particular occupies an important place in the history of Art. Havel was right when he expressed that 'the best Indian sculpture touched a note of deeper feelings and finer sentiments than the best of Greek art. There is in this art a depth and spirituality which never entered into the soul of Greece'.¹ Indian sculpture is rarely found isolated; it has to serve architecture chiefly as ornament or supplement of the latter. The sculptural representation of the *Maṭha* or temple are generally meant to decorate the various parts of the *Maṭhas* or temples such as *adiṣṭhāna*, *bhitti*, *śikhara* or the *sukhanāsa*, *dēvakōṣṭhas*, pillars, *bhuvanēśvaris*. It is against the background that a study of sculptural art of *Malnāḍ* region has been attempted here.

ORIGIN AND DEVELOPMENT OF ICONOGRAPHY

"The term 'Icon', (Greek: eikon), means a figure representing a deity, or a saint, in painting, mosaic and sculpture, which is specially meant for worship or which is associated with the rituals connected with the worship of different divinities."² The Indian terms such as *bera* and *vigraha* denote definite representation may be symbolic also. The special branch of knowledge or study known as 'Iconography' deals with the images. "A proper understanding of Iconography enables one to be quite

conversant with one of the most important aspects of religious life of the people."³ Apart from the study and interpretation of the characteristics of the icons or images which are enshrined in the main sanctum, it deals with the delineation of the special features and understanding of the true significance of the figure-sculptures or such other objects which are executed on different parts of the shrine mainly for the decorative purpose. "Thus, Iconography, in its broadest sense signifies all interpretative aspects of a religious art of a country. And it also reveals the style, historical and religious significance, artistic features, iconographic peculiarities and chronological suggestions."⁴

'Image' means *pratikirti*, *Pratima*, or *Vimba*. *Vimba* (*bimba*) means reflection and it is used in the sense of the image of divinities frequently. "In the ancient texts of Pāṇini and Patañjali, use of the words like *pratikirti* and *arccā* denote the image meant for worship. It was also used in the later stages of *vapuh*, *tanu*, *vighraha*, *bēra* and *rūpa*, denoting that the objects of worship were not mere symbolical representations of the gods and goddesses, but were their very bodies and forms."⁵ Thus, iconographic as a subject for study is chief concerned with images or icons and their accessories."⁶

"The antiquity of image-worship in India can be traced as back as to the Indus Valley Civilization. Sir John Marshall has discussed the nature of many anionic objects, usually of stone, which have been discovered

in large numbers, and he is of the opinion that their ostensible use seems to have been as cult objects."⁷ "The three-headed horned figure, represented as seated in a particular *Yōgic āsana* surrounded by such animal as a rhinoceros, a water buffalo, an elephant and a tiger and crude representations of men, appearing on a seal, has been described by Marshall as the prototype of 'Śiva-Paśupati' of subsequent days".⁸ On the basis of the sculptural art on the seals, R.P.Chanda observes, "The excavation at Harappa and Mohenjodaro have brought to light ample evidence to show that the worship of images of human and superhuman beings in *Yogic* postures, both seated and standing, prevailed in the Indus Valley in the Chalcolithic period."⁹ But whether they could be regarded as definite representations of cult objects cannot be determined with certainty till we unravel the mystery of the script and language of these seals.

"In the early *vēdic* period, the Indians merely in imagination assign human forms to their gods, but also represented in a sensible manner. The passage in the *Rigvēda* (II, 33, 9) describes a painted image of Rudra in this manner with strong limbs, many-formed awful brown, he is painted with shining golden colours" (*sthirēbhirangaih pururūpo ugrō babhruh śukrēbhih pipiśē hiranyaih*); an image of *varuṇa* is described thus, "wearing a golden coat or mail, he veils himself in his residence; spices sit around him" (R.V. I. 25. 13: *Vibhraddrāpim hiranyam Varuṇo vasta nirṇijam pari spaśō nisidirē*).¹⁰ There are references in the *Rigvēda* about

the fashioning of images and casting of metal images. There are references also to the temples (*dēvagrahas*). But it is difficult to say about the image worship. In the later sections of the vēdic literature remarkable changes were introduced in the religious outlook of the vēdic people. In the *Bhāgavatas* and *Pāñcarātras*, the manner of describing euphemistically the images after due consecration as the very bodies or forms of the god is fully emphasised therein by the prescription that the cult-picture of the deity was one of his five-fold forms; they are *para*, the highest form; *vyūha* emanatory forms; *Viabhava*, the incarnatory forms; *Antaryāmin*, the lord as immanent in the universe and as the inner controller of the individual, and lastly, the *Arccā*, the duly consecrated images."¹¹

There was a gradual increase of the pantheon also. T.A. Gopinath Rao, says, "The images of the Hindu gods and goddesses are representations of the various conceptions of divine attributes. Sculpturally it may be said, the number of hands in an image represents the number of attributes belonging to the deity, and their nature is denoted by the *āyudha* held in the hand or by the pose maintained by it."¹² "A well executed image, if it follows the rules of proportions laid down in the *Śilpaśāstras* and is pleasing to the eye, invites the deity to reside in it and particularly auspicious to its worshippers."¹³

"Till Pātañjaliṣ we do not get the kind of deities whose *pratikratīs* were made. Commenting on Pāṇini's *Sūtra*, he mentions a few gods, viz.,

Śiva, Skanda, Viśākha whose images were being made for worship at his time and during the reign of the Mauryans, the images were in great demand among their subjects."¹⁴ *Arthaśāstra* and *Manusamhitā* also give the list of gods. "In the *Manusmṛiti*, it is written *daivatam* (images of gods) are to be circumambulated, and that he who destroys a bridge, the flag of a temple, a pole or images shall repair the whole and pay the fine."¹⁵ Thus, it is clear that image-making and worship already existed in the pre-Christian era and early post-Christian periods. The archaeological data corroborates this account. This passage from the Fourth Rock Edict of Aśoka is read by Hultzsch as follows- 'showing the people representations of aerial chariots, representations of elephants, masses of fire and other divine figure. By the exhibition of these objects before a large gathering of his subjects, Aśoka desired to remind them of the gods whose abodes they would be able to reach by the zealous practice of *dharma*."¹⁶ In and after Sātavāhanas and later Gupta period, the remains of temples testify to the developed form of Hindu temple iconography.

In the course of time, the deities multiplied and separate temple - *dēvālaya* or *dēvagriha* was constructed. The central deity with the *parivāradēvatās* became more ornate. Several texts were composed, describing the *Pratimālakṣaṇa* of the images. The religious sculptures or images of gods came to be wildly described with all variations. "The *Aśvalāyana Gṛahyasūtra* *Pariśiṣṭa* contains the iconographic description of many Vedic and Purāṇic gods - Gāyatri, Āditya, Sōma, Aṅāraka,

Saumya, and other *Navagrahas*, *Adhidēvatas* like *Agni*, *Bhūmi*, *Indra*, *Prajāpati*, *Brahma*, and others. *Pratyadhidēvatās* like *Rudra*, *Umā*, *Skanda*, *Śakra*, *Yama*, *Puruṣa* and others."¹⁷ *Mayamatam*, *Vaikhānasāgamas*, *Sukranīti*, *Kāmikāgama*, *Suprabhēdāgama*, *Mānasāra* and *Mānasōllāsa* give a detailed description of different gods and goddesses.

Symbolism played an important part in the Indian art and architecture. "An icon worshipped by Indians was not a mere stone or piece of wood, but the transformed form of the supreme, invisible soul, 'that form of his is full of significance'. The image, before being worshipped, is sanctified, by several rites which invoke life in to it".¹⁸ Image is the outward symbol of the *Dhyānamantra* which consists of other anthropomorphic description of the god of the *Mantra*." Whatever is found in the *Dhyāna (Mantra)* should be made, having all marks, beautiful lamps, requisite ornaments, and ideas (*bhāvas*) expressed in the face and limbs. Every limb of the main image, all accompaniments like the *Vāhana* or attendants, the implements in the hands, the pedestal and the halo as well as the colour, size and proportion and the different parts are significant and full of underlying mystic symbolism."¹⁹ Thus, worship of symbols together with images continued in India (the *Līṅga*, *Śāligrāma*, the *Yantra* worship).

The importance of symbolism of the image leads to the origin of the multifaced and the multihanded icons. All the texts prescribe the size

of images and attributes. No image should be *Adhikāṅga* or *Hināṅga*,²⁰ of terrific look, thick or thin-bellied, wanting in flesh, possessing crooked nose, short-faced or having thin arms, thighs and legs.

Thus these *śilpaśāstra* texts not only dealt with general rules of religious nature but also other technical matters which may be said to form the essentials of Indian sculpture. It is against this background a review of sculptural art of Rāmachandrāpura Maṭha may be surveyed.

SCULPTURAL ART OF THE RĀMACHANDRĀPURA MAṬHA

Rāmachandrāpura Maṭha by and large followed the good example of Vijayanagara and Keladi styles. In the field of sculptural art also we find the similar model. "Sculpture, which is an integral part of the temple structure, had amazing variety of these Vijayanagara and Keladi school, producing skillful, elegant, and versatile pieces of art on the difficult medium of rough granite. It had afreshness of expression and freedom from the conventional type."²¹

The Rāmachandrāpura Maṭha, followed the existing style of the Vijayanagara and Keladi school in representing the sculptural art as found in the central *Maṭha* complex as well as branches.

The difficult medium of hard granite did not come in the way of artistic excellence. Rough granite and closed grained schist, laterite and sometimes greenish grey trapstone were used for the carving of sculptures. As a result, they could not be carved so intricately and delicately like that of the Hoysalas.

A study of the development of the sculptural art occupies a prominent place in the assessment of art and architecture of the *Malnād* region, especially in Rāmachandrāpura Maṭha. Some of the ruling dynasties like Vijayanagara and Keḷadi rulers who inherited the art traditions of South India contributed to the development of sculptural art of the Rāmachandrāpura Maṭha.

An inventory of the Sculptural Art of *Malnād* region

A study of the sculptural art of *Malnād* region has been undertaken under following categories :

- 1) Śaiva 2) Vaiṣṇava 3) Śākta 4) Miscellaneous

Śaiva Sculptures

It is evident that many of the sculptures are Śaiva or different aspects of Śaiva in the *Malnād* region. Śaiva is one of the last deities of trinity. Generally God Śiva is depicted in the form of a *liṅga*. *Śivaliṅga* is a symbol of the Great God of the universe.²² *Liṅga* symbolises a place where created objects get dissolved during the disintegration of the created universe.²³ Interestingly *liṅga* form is also found in the *gurvāyatana* or *samādhi maṇṭapa* in the Maṭha complex.

Śivaliṅga

Śiva is commonly worshipped in the form of *liṅga*, as evidenced by a number of Śivālayas of *Malnād* region. There are two types of *Śivaliṅgas*: 1) *Chala liṅga* and 2) *Achala liṅga*.²⁴

Majority of the *lingas* in *Malnāḍ* region fall under the second category. According to the *Suprabhēdāgama* the *achala lingas* are of nine types; the *Svayambhuva*, the *Pūrva*, the *Daivata*, the *Gāṇapatya*, the *Asura*, the *Sura*, the *Rākṣasa*, the *Mānuṣa*, and the *Bāṇa lingas*.²⁵

The *achala līṅga* have three parts.²⁶ The lowest part is square and is called *Brahmabhāga* and represents Brahma, the creator. The middle part which is octagonal is called *Viṣṇubhāga* and represents Viṣṇu, the sustainer. Both these parts are embeded inside the *pāṇipīṭha*. The *Rudrabhāga* is cylindrical and projects outside *pāṇipīṭha* and is called *pūjābhāga*. In so far as its shape is concerned there are different varieties of *Śivalingas*.

A small *śivalinga* on a large *pāṇipīṭha* made out of granite is found in the second *garbhagriha* by the left side of the Gaṇapati temple in the precinct of Rāmachandrāpura Maṭha at Hoasnagar. *Śivalinga* is roundish without *Somasūtra* and broken at the *rudrabhāga*. The Viṣṇu and *Brahmabhāga* of the *Śivalinga* are not found inside. At the front of the *pāṇipīṭha* on the lower most moulding is carved the lotus design.

Similar type of *Śivalinga* is also found in front of the *Puṣkarṇi* at Rāmachandrāpura Maṭha at Kekkar of Honnavar taluk of Uttara Kannada.

Nāḷa

The upper surface of the *Pīṭha* from which the *Pūjābhāga* juts out is so shaped as to allow a free flow of water. It is called *nāḷa*. The stone

material used for carving the *lingas* and *pīthas* also varies. The common stone is undulated pot stone or *Krishṇasīla* which receives a fine polish.

Nandi

Bull or Nandi, the vehicle of Śiva is represented in almost all Śiva temples. Generally, the sculpture of Nandi is depicted in a seated posture facing the Śivaliṅga. In some cases the sculpture of Śivaliṅga along with Nandi may be found on the inscribed slab. The Nandi represents the animal instincts and Śiva riding on it, reflects his absolute mastery over it. Some of the Nandi may be reviewed here.

An important sculpture of Nandi is found in front of the twin temple of Hosanagara taluk. Nandi is seated facing the Śivaliṅga. The front leg is slightly raised and folded. Nandi is fully ornamented, stumpy horns and also short face and prominent hump characterised the round sculpture of Nandi.

Nandi sculpture in round is kept in the precincts of *Gurubhavana* in the Maṭha complex at Hosanagara. The sculpture is shown in a seated posture. It is partly broken. The front portion of the Nandi's face, also the ears and the front leg broken. But the decorations are moderate. Its anatomical details are very impressive. The wave dowlap, the wrinkled neck, highly prominent hump, gracefully modelled trunk, the usual trimmed hairs of the tail and the distinctly marked hoofs are superbly natural in form and style.

Gaṇapati

Gaṇapati (Vighnēśvara) is, as the name indicates, the deity presiding over the obstacle, as such, he happens to be the god who either puts the obstacles in the way or removes them. That he has the capacity for doing both these things. Vighnēśvara is known by various names, such as *Gaṇapati*, *Gaṇēsa*, *Vināyaka*, *Vighnarāja*, *Ēkadanta*, *Hēramba*, *Lambōdara*, *Śūrpakaraṇa*, *Gajānana*, *Guhagraja*, etc. There are several varieties among the images representing this elephant headed god. They are *Bāla Gaṇapati*, *Taruṇa Gaṇapati*, *Bhakti Vighnēśvara*, *Vīra Vighnēśvara*, *Śakti Gaṇēsa* represents a class of image consisting of *Lakṣmi Gaṇapati*, *Uchchhiṣṭa Gaṇapati*, *Mahā Gaṇapati*, *Ūrddhva Gaṇapati* and *Pingala Gaṇapati* etc. Gaṇapati is conceived to be the lord of *Buddhi* and *Siddhi*,²⁷ that is, the lord of wisdom and the attainment of desired ends.

The concept and rituals of the cult of Gaṇēśa are widely known in and beyond India. Temples dedicated to Gaṇapati are numerous. Gaṇēśa has in the present day few exclusive adorers. In other words there are few sectarians who trust him alone for salvation. All devotees propitiate him for success. Gaṇapati is also treated as Kṛishṇa in another form and Gaṇapati is identified with *Parabrahma*. He is also taken as *Brahmaṇaspati* and *Brihaspati*. His shrines and images are found in association with those of other deities, because he controls and overcomes all obstacles. Some of the attributes or *āyudhas* shown in the hands of Gaṇapati are *Kuṭhāra* (*Paraśu*), *pāsa*, *aṅkuṣa* and *akṣamāla* through *dārt*, *mōdaka*, *triśūla*, *śaṅkha*, *chakra*, *ratnakalaśa*, *phala* and *ikṣuchapa*. *Abhaya* and *vardana mudrā*

Malnād region is particularly rich and varied in the figure sculpture of Gaṇeśa. Some of them shed welcome light on the early iconography and antiquity of the sculptural representation of Gaṇeśh.

Chaturbhuja Gaṇapati

A four armed Gaṇapati from twin temple in Hosanagara taluka, is shown in a standing posture. The upper right hand is holding Aṅkuśa and upper left hand is holding *Pāśa*. The lower right hand is holding *bhagnadanta* and the lower left hand is holding *mōdaka pātra*. The figure of the Gaṇapati is decorated with *Karaṇḍākirīṭa* and other ornaments which are moderately shown. The *prabhāvaḷi* has *kiriṭamukūṭa* on the top. The pedestal which has *pañcharatha* offset has at the centre. The relief sculpture of *mūṣaka* (Gaṇapati *vāhana*) is kept on a large *pāṇipīṭha* with *jalahari* to the left side.

As the name '*Vighna nāyaka*' indicates he is considered as the chief of Śaiva gaṇas. He is prominently shown in the Hindu pantheon. In the *Malnād* region cult of Gaṇeśa is very popular even to this day.

Śaṅkarāchārya

The figure sculpture of Śaṅkarāchārya in the Rāmachandrāpura Maṭha at Hosanagara is in white marble. It is seated in *padmāsana* and *bōdhamudra*. It is shown as two armed. The left hand is holding *pustaka* (book) and the right hand is in the *Varadahasta* posture. The iconographical features of this image represent North Indian style. It is

customary we find the round sculpture of Śaṅkarāchārya and Śāradāmba in Havyaka Maṭhas in the Malnād region.

Vaiṣṇava Sculpture

Though the *Vaiṣṇava* monuments in the *Malnād* region are not many, the sculptural examples of the area are of significance. A survey of the *Vaiṣṇava* sculpture may be attempted.

Vēnugōpāla

The sculpture of Vēnugōpāla in the Rāmachandrāpura Maṭha at Hosanagara is in white marble. It is shown as two armed. The left hand is lifting the *gōvardhanagiri* and the right hand is lifting the long stick of Gopāla. To his side is standing another *gōpālaka* holding a long *daṇḍa* touching the *Gōvardhanagiri*. In his left side is standing *gōpikāstri*, in her left hand holding a lotus and right hand holding a stick. At the front are standing at the two cows.

Lakṣmī - Narasimha

The cult of Lakṣmī - Narasimha is also popular in *Malnād* region. Of the many figures some of the interesting ones may be reviewed.

In a small shrine in the Halemāṭha site at Kekkar in Honnavara taluk is found a curious image of Lakṣmī - Narasimha. The deity of Lakṣmī - Narsimha is shown in seated *padmāsana* posture. The deity is four armed. The upper right and left hands are holding *chakra* and *śanka*, respectively. The lower right hand kept on the knee with *padmāsana*. The

lower left hand kept on a left thigh of Lakṣmī, who is seated on the left thigh of Narasimha.

The figure of Goddess of Lakṣmī is seated on his left lap. The deity is two armed, the right hand kept on the right thigh and the left hand holding the *bajupatra*. The sculpture is one of the fine art pieces of the Keladi style. The same type of sculpture found in Rāmachandrāpura Maṭha at Tīrthahallī. Curiously enough we find the cult of Narsimha in the *Malnād* region including the *Narasimhachakra* as found in Tīrthahallī Maṭha complex.

Garuḍa

Garuḍa is generally considered as the vehicle of Viṣṇu. Generally this figure may be noticed on the pedestal part of the major sculpture of Viṣṇu or on the side at *prabhāvalī* or on the *lalāṭa* of the *garbhagriha* or the *navaraṅga* or on the *antarāḷa* in the Vaiṣṇava temples.

In the left side of the entrance of the Kekkar Maṭha in Honnavar taluk is depicted a figure of *Garuḍa* in white marble. The *Garuḍa* figure is shown in the *Virāsana* seated on the *nāga* with folded hands. The figure is also holding lotus in his folded hands and decorated numbers of serpents on head, ear, shoulders, leg etc. On the pedestal also we see the relief sculpture of *Garuḍa*.

Rāma

Rāma, Śrī-Rāma, Raghu-Rāma, Rāghava-Rāma, or Rāmachandra, the ideal hero of the epic *Rāmāyaṇa*, in every respect and the husband of Sītā, the perfect model of Hindu womanhood, was born of Daśaratha of the race of Raghu. The whole story of Rāma from his birth upto his ascent to heaven is given in the famous epic poem of Vālmiki known as the *Rāmāyaṇa*. Even the cursory study of the poem will enable all persons capable of appreciating its poetry to understand the exalted character of Rāma's righteousness and valorous heroism as well as of Sītā's noble life of faithful devotion and trying suffering and womanly self-surrender to her fate and to her lord.

Rāma has come to be looked upon as a white or black complexion as a human incarnation of God, nor is it surprising that all those, who, in his life time upon the earth, were more or less intimately associated with him, are also looked upon as being gifted specially with divine power. In fact, there are very good reasons to explain how and why it is that Rāma has long been recognized in this country as one of the ten *avatāras* of Viṣṇu.

The image of Rāma should be standing one, with three bends in the body, it should be dressed in red clothes. On the head there should be the *Kirīṭa- mukuṭa*. In evidence of the fact that the Rāma was the son of an emperor, otherwise also the image should be fully adorned.

The figure of Sītā should be placed on the right side of Rāma, and should be made according to the *navārdha* (or nine and a half) *tālā* measure, it should be so high as to reach the shoulder of the image of Rāma. It should be golden yellow in colour and should be drape in parrot green clothings and be adorned with all necessary ornaments. The hair of the head should be tied up in a knot, and a *karaṇḍa-mukūṭa* should adorned the head. In the left hand there should be *nilōtpāla* flower and the right hand should be hanging down freely. It should be so sculptured as to appear to be looking at Rāma with a surpreme sense of happiness.

On the left of Rāma should be shown the standing figure of Lakṣmaṇa. In hight it should go upto the shoulders or to the ear of Rāma. Adorned with all ornaments, and dressed in black clothing the golden yellow image of Lakṣamaṇa should in all other respects be like that of Rāma.

Moreover Hanumān, the faithfull monkey-messenger, should be shown as standing a little infront and also to the right of Rāma. It should be only so high as to reach the chest, the naval or the hip of Rāma. It should be represented as having only two hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees, for this is the attitude which has to be assumed by servants in the presence of their of masters. The look and posture of image of Hanumān should be such as to evoke compassion

and to bring in to prominence the ever-ready willingness of his faithful messenger to carry out the order of his master.

The figure of Kōdandarāma, Sītā and Lakṣmaṇa may be seen in the Rāmachandrāpura Maṭha at Gōkaṇṇa, which is an original *Maṭha*. These figures are shown in standing posture called *Samabhaṅga*, Rāma, he is two armed. Right hand is holding arrows. Bow in his left hand. The figure of Rāma is adorned by *Karaṇḍa-mukūṭa*, and other ornaments. On the pedestal we also found the relief sculpture of Hanumān. On the side of Rāma we found the standing figure of Lakṣmaṇa. He is two armed. Right hand is holding arrows and left hand is holding bow. He is adorned by *Karaṇḍa-mukūṭa* and other ornaments.

The figure of Sītā should be placed on the other side of Rāma. She is adorned with all necessary ornaments. Her right hand is holding lotus and left hand is *varada*. The composition is quite interesting from the point of iconography.

Āñjanēya

One of the salient features of the Keḷadi period, in style of sculptural art is the emergence of a variety of Hanumān or Āñjanēya sculptures throughout the Keḷadi Kingdom. Separate shrines were built for this deity. From the point of view of sculptural art we find variety of Āñjanēya figures during this period. One type is the *Sthānakamūrti* in *samabhaṅga* with *añjali mudrā*. Other type is the usual, recognised as Virāñjanēya.

with the right hand raised and the left hand kept on the waist, with *gada* in the hand. The legs turned towards the left, as if in moving posture.

(A) Āñjanēya, Shimoga Museum

Among the later variety of figures of Āñjanēya a well carved image at Shimoga museum is notable. Turned towards the left, the legs are in moving posture the right hand raised upwards, the left hand kept on the waist and holding a *gada*. Āñjanēya is well decorated with ornaments. The *prābhavaḷi* has pilaster as at the *makaratōraṇa* at the corners and *simhamukha* at the top. The pedestal has four mouldings which has a hero in *vīrāsana* holding a sword and a shield.

Āñjanēya Icons

The three Āñjanēya figures kept in the Māruti Maṇṭapa, in front of the Rāmachandrāpura Maṭha at Hosanagara. These three are brought from the surrounding area, from the ruined temples. One of the three images is made of white marble, whereas the other two are made of black stone. This Āñjanēya is holding in his right hand *gada* and *liṅga* like object in his left hand. His right leg is kept on a *rākṣasa* with lion face who is holding *ḍālu* in his left hand, and a dagger in his right hand. The iconographical feature of this image represents North Indian style.

The other two images in black stone are standing in *Samabhaṅga* with folded hands. The iconographical features of these two images belonged to post Keḷadi period.

Śāligrāma

A Śāligrāma is generally a flintified ammonite shell, which is river worn and thus rounded and beautifully polished. The river Gaṇḍaki, which is one of the well known tributaries of the Ganges, is famous in India for its deposits of Śāligrāmas. Each of these has a hole, through which are visible several interior spiral grooves resembling the representation of the *chakra* or discus of Viṣṇu and these are in fact considered by the people to be the naturally produced representations of the discussed of Viṣṇu. The Śāligrāma is in consequences looked upon as a representative of Viṣṇu. The *Varāhapurāṇa* states that the river goddess of the Gaṇḍaki requests Viṣṇu acceded and came to be born in the river as Śāligrāma.

Śāligrāma may be of the following colours; brownish black, green, white, red, blue, dark brown, jet black, yellow or multicoloured. Fine spiralled ones grant all the desires of the worshipper, whereas black ones would give fame (*kīrti*); white śāligrāmas destroy sin, and yellow ones confer sons. Śāligrāma of blue etc., colours grant peace and wealth, while red bestows enjoyment (*bhōga*). Even pieces of the auspicious Śāligrāma, might be worshipped. Regular *pūja* is offered in the Rāmachandrāpura Maṭha and its branches.

Śākta Sculptures

The worship of Śakti or Dēvi or Durgā has its own history. Generally speaking, the figure of Maḥiṣāsursmardhini is to be installed in the

Pañchāyatana temple or independantly. Śakti being the source and sustenance of full creation, the Hindu mythological literature and the *tantras* always picturise her as a female diety. Each member of the trinity has his own Śakti as his consort viz., Saraswati of Brahma, Lakṣmi of Viṣṇu and Pārvati of Śiva. However, the cult of mother goddess has evolved predominantly around the diety of Pārvati the consort of Śiva

Śāradāmba: Śāradāmba, the goddess of learning, is generally associated with Brahmā, who happens to be the creating god in the Hindu trinity. But in Rāmachandrāpura Maṭha at Hosanagara it has a separate temple. The diety is standing in *Sambhaṅga*, is of white complexion. She has four hands. The upper right and left hands are holding *Amrutakalaśa* and *Kamala*. Whereas the lower right and left hands are holding *akṣamāla* and *pustaka* (Book). The stylistic features of the image is similar to that of *gōvardhānagiridhari* and Māruti. All made out of white-marble.

Durgā: The goddess 'Durgā' is described in the Āgmas as below:

"She should have three eyes and be of dark complexion. She should have a handsome look with a well developed bust, stout thighs and big hip, and should be clad in yellow garments. The head should be adorned with a *Karaṇḍamukṭa*, and the body decked with ornaments."

A beautiful image of Durgā of 17th century now displayed in the museum of Shimoga (No.201) and originally brought from Ikkeri is an

excellent specimen of sculptural art. Having three eyes, four hands and attributes, seated on *padmāsana* in *sukhāsana* posture, the diety has *trisūla* and *damaru* in the upper right and left hands and *Khadga* and *pānapatra* (drinking vessel) in the lower right and left hands, *simhamukha* in the arch-shaped *prabhāvali*. The diety is adorned with *patra-kunḍalas* and *Karaṇḍa-mukuta Kōre* (tusk), flanks *ruṇḍmāla* and *śiraśchakra*. The anklets, chains and ornaments adorn the diety. *Simha* mark is seen at the bottom. This diety resembles the Jaya Durgā, one of the forms of Durgā, as far as the attributes are concerned. This rounded sculpture of Durgā is a well carved sculpture.

Gajalakṣmī: This theme is equally popular in *Malnād* region. The figures or sculptured slabs of Gajalakṣmī panel are generally found on the *lalāṭabimba* on the door way of the Śaiva temples. But the Rāmachandrāpura Maṭha at Hosanagara is found a sculpture on the lintel of the *garbhagriha*. Gajalakṣmī is shown in a seated posture, her two hands are holding lotus. She wears *Kirīṭamukuta*, *udarabandha* (*kuchabandha*) or breast band, bangles. On both sides of the figure of Gajalakṣmī are depicted elephants pouring water (*abhiṣēkham*) on Gajalakṣmī.

Incidentally we may also mention the free standing large slabs with Gajalakṣmī panels worshipped as Grāmadēvi in some parts of *Malnad* region.

Nāgadēvatas: The *Nāgadēvatas* are, according to the *purānic* authorities, a race of serpents who inhabited the *pātālalōka* or the nether region. According to the *Mahābhārata* and the *Varāhapurāṇa* by Dākshayaṇi the daughter of Dakṣa, Kaśyapa begot the seven serpents beginning with Vāsuki.

The Nāgas are believed to have born on the *Pañchami tithi* of the bright half of the month *Śrāvaṇa* and the whole of India offers *pūjās* to the Nāgas on this day. In South India, the Maratha and the Kannada women observe the previous day, the *Chaturthi*, also as sacred to the Nāgas, a custom which is nowhere seen to be observed. It is a common sight all over India to meet with the Nāga images set up under big pipal trees by scores and worshipped occasionally. In the same way occasional *pūjā* is offered in the Rāmachandrāpura Maṭha at Hosanagara, Kekkār at Honnavar taluka etc.

Dvārapālakas: The *dvārapālas*, the door-keepers of the temple or *Maṭha* are known as *dvārapālakas*. They are holding *triśūla* and *ḍamaru* in the upper right hand and left hands, lotus and *gadā* in the lower right and left hands. Standing in *Dvibhanga* or *tribaṅga* posture, these are usually well ornamented.

But it is very interesting and curiously we find Śaiva *dvārapālaka* on the right and Vaiṣṇava *dvārapālaka* on the left side of the entrance door-way of the Śāradāmba temple at Hosanagara. The Śaiva *dvārapālaka*

has *triśūla* and *ḍamaru* in the upper right and left hand, *varada* and *gadā* in lower right and left hands.


The Vaiṣṇava *dvārapālaka* holding *Śaṅkha* and *Chakra* in the upper right and left hands, *Varada* and *gadā* in the lower right and left hands.

Secular Sculptures

Apart from the religious sculptures, secular sculptures are also depicted in the sculptural art of the *Malnād* region. The royal figures, saintly persons, varieties of animals, birds, swans, fishes, foliage and geometrical designs are excellently carved. It is observed that the sculptural art of *Malnād* region are highly decorative.

On the outer walls of the smaller shrines are a number of persons carved in different postures. In spite of the roughness of the granite, the naturalism, the uniformity and the humanity are striking. Even though they are not carved intricately, the action in their figures could easily be noticed. Interestingly, we find the chariots depicted in this period.

From the above survey, it is clear that the art of building the *Matha* or temple or engraving epigraphs and sculpting images was slowly developed. In this regard the role played by the artists of various categories is significant. The *Maṭha* patronised artists sculptures of *Malnād* region like the ruling dynasties.

One locally available stone, local artidioms and the impact of socio-religious as well as cultural milieu some of the factors which accelerated the development of Hindu iconography. 

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CHAPTER - VIII

BRONZES

Many of the Vijayanagara and Keladi rulers were religious minded who liberally granted to the Rāmachandrāpura Matha. The metallic images, *Prabhāvalis*, golden and silver masks, *Kalaśas* and *Pādukās*, donated by the rulers speak of not only the nature of endowments but essentially the metallurgy of the period. Many of the *Mathas* of this period possess even today *Pūjā* vessels donated by these rulers.

A careful study of these bronzes reveals the iconographic details and stylistic aspects of the metal art. According to the late P. Gururaj Bhat, 'Assignment of a particular icon to a chronological period is based on the form of image, the nature of the headgear, *alankara*, garment, *udarabandha*, *Katisūtra*, facial expression, shoulder tassels, *śiraścakra*, *prabhāvali*, *hastamudrās*, position of the attributes and pedestal,' etc.

It is necessary to know the technicality of bronzes in brief. For making the images, particular metals were selected and combined.² It is technically known as *pañchalōha* or the five metals i.e, copper, brass, gold, silver and white lead.³ It is generally called 'bronze'. *Śilpaśāstra* refers to the art of metal casting. The process of casting the images is known as the lost wax process or method of the *cireperdue* (lost wax).⁴

As the name *Madhūchistabidānam* or the lost wax method suggests, the molten metal is poured into the hollowed mould. There are two methods in this regard: 1) The hollow method and 2) the solid fashion. The larger images were sometimes caste according to the hollow method. Smaller images for household worship were usually cast in the solid fashion.⁵ *Śilpaśāstras* also mention the *Madhūchistabidānam* as that after coating the wax figure with clay, the clever artisan should first dry and then heat the earthen mass to allow the wax to run out, it should now be filled with the desired metal and the cast image finished lay, breaking burnt earthen mould and cleaning it with water.⁶

Wax model serves as foundation, as the lore of operation is lost or drained out before actual casting takes place. The first model in wax is coated with clay. This was the the technique employed in making all the fruitful solid images of bronze.⁷

Viṣṇu samhita referes to bronze casting from a complete wax image prepared and coated with clay. It may be cast as a solid one in goal or other metals properly tested and melted in the required temperature by the experts. *Mānasollāsa* of *Somēśvara* III refers to the parable of molten copper poured into a mould assuming required shape of a required figure.⁸

Artistic curves and inclination of the figures are special features of bronzes. Some of them may be studied. *Samabhaṅga* is a pose of the figure without any bends as seen in the bronze images of Viṣṇu and

Śiva signifying tranquility and repose. Majority of the figures are cast with a slight bend known as *abhanga*, in which the body weight rests on one leg and the other is slightly bent with the necessary tilt in the pelvis and upper part. Figures with more than obvious bends fall under the categories of *tribhanga* (greatly bent) as seen in images of Devis particularly in the dancing images of Śiva.⁹

Mānasāra states that the wax models should be made in yellowish colour, being the nearest to the colour of metals generally used for statutory, except silver. It would thus ensure right modelling and the display of light and shadow to the final cast.¹⁰

Thus the making of bronzes, is a living art practised by *sthapathis* (metal workers) who have preserved the text and also the contemplative hymns or *dhyānaślōkās* which describe the various forms of individual icons. The process is described in the *Abhilashitārthachintāmani*.¹¹ In the early period metal images were carefully fashioned with all the details of the wax model itself. These were naturally imprinted in metal. As there was little finishing soon after the casting which is usually rough, the final finishing touches were given by *sthapati*.¹²

Metal or bronzes work in India is of great antiquity. The earliest bronzes are found at Mohenjodāro. They reveal a high degree of skill in this art of nearly 5000 years.¹³ Rudra in *Yajurvēda* refers to the metal worker *kammāra*. In South India the earliest bronze figure of mother

goddess is found at Adichanallūr. This may be ascribed to the iron age.¹⁴ The high quality artist still aimed at perfection as shown in the process of metal casting of the figures which must have been the result of continuous practice and developement of the art through the centuries.¹⁵

A careful study of these bronzes reveals the iconographic details and stylistic aspects of the metal art. According to late P. Gururāja Bhat, "Assignment of a particular icon to a chronological period based on the form of image, the nature of the headgear, *alankāra*, garment, *udarabandha*, *Katisūtra*, facial expression, shoulder tassels, *śiraścakra*, *prabhāvali*, *hastamudras*, position of the attributes and pedestal."¹⁶

The bronzes of Karnataka particularly of *Malnād* region fall into the following categories:

1. Śaiva 2. Vaiṣṇava 3. Śakta, and 4. Miscellaneous.

1. Śaiva icons:

Śaṅkarāchārya: The rare type of the figure of Śaṅkarāchārya is kept in the Rāmachandrāpura Maṭha at Tīrthahaḷḷi. The image is seated on *Kūrmapīṭha* in *Padmāsana*. The bronze image holding *akṣamala* in the right hand and *pustaka* in the left hand. Under the *Kūrmapīṭha* also kept *daṇḍa*, *Kamaṇḍalu* etc. The figure is ascribable to Vijayanagara period.

Naṭarāja: Śiva symbolises a great master in the art of dancing. It is stated in the *Bharatanāṭya Śāstra*, the Śiva danced in hundred and

eight modes.¹⁷ Śiva the *Mahayōgi*, is also Natarāja the Lord of Dance. Dancing is an art of creation.¹⁸ The image of Natarāja is found in the Rāmachandrāpura Maṭha at Bhankuli in Siddapur taluk is noteworthy. He is shown with four hands- upper right hand holds *ḍamaru* and the left hand holds fireflame, lower right hand in *abhaya* and the left hand indicates *bhūsūchi*. The right leg of the image is slightly bent and placed on the back of the *Apasmarapurusha*. The left leg is lifted up and turned towards the right leg and kept accross it. The Natarāja wears *Jaṭāmukuta* and other appropriate ornaments. The image is ascribed to Pre-Vijayanagara period.

Umā-Mahēśvara: Umā-Mahēśvara is found in the Rāmachandrāpura Maṭha at Tirthahalli. The image is seated on high pedestal, adorned with *nāgabandha*, *karāṇḍakirita*, and other ornaments. Mahēśvara is four handed, having *Trisūla* and *ḍamaru* in the upper right and left hands, *abhaya* in the lower right hand, the lower left hand embracing Umā and is made to keep on the left knee of Mahēśvara. Umā is two armed sitting on his left lap and embracing him by the right hand and whereas *Kamala* is held in the left hand. Both her legs are hanging down. The image is quite symmetrical. The image is ascribable to late Vijayanagara period

Vīrabhadra: The figure of Vīrabhadra is kept in the Rāmachandrāpura Maṭha at Kekkar. It is standing in folk style. The figure has four hands holding such attributes as arrow and bow in the upper

right and left hands and sword and shield in the lower right and left hands having a *karāṇḍa-mukūṭa* and *Kuṇḍalas*, *nāgabhandha* in the legs, drapery characterised by linear and wavy lines. The figure is ascribable to Keladi period.

Gaṇapati: Gaṇapati has been considered as the God who either puts obstacles in the way or removes them. Gaṇapati in the Keladi period is as a seated diety. In the carving the seated image, the rule laid down is that it should have its left leg folded and resting on the seat, while the right leg has to be crossed so as to rest on the left thigh. The artists generally show Gaṇapati's belly a little too big. Therefore his legs cannot be shown to cross each other in front.

The proboscis may be shown either turned towards the left or the right. We find both types (*balamuri* and *eḍa-muri*) in the art of the Keladi period. *Āgamas* prescribed three eyes to him, but usually the third eye is absent. Even though Gaṇapati described as having four, six, eight, ten, or sixteen arms, the most common form during the Keladi period is of four handed image. The belly is capacious along with a snake serving as a belt round the belly. Even though the *Āgamas* and other texts explain varieties of names and description about this diety, the most common form found during the Keladi period is that of *Unmatta - Uchchiṣṭa* Gaṇapati.¹⁹ They are all seated in the usual poses (a variation of *Utkūṭikāsana*) of Gaṇapati. They have the *Karāṇḍa-mukūṭa*. The *Prabhāvaḷis* are of different shapes. Some of the representatives examples may be reviewed as follows:

(i) **Gaṇapati** (in the Rāmachandrāpura Maṭha at Hosanagara): It is one of the well carved among the Gaṇapati images of the period. This image has *Pāśa* and *Paraśu* in the upper right and left hands, *Mōdakapātra* and *bhagnadanta* in the lower left and right hands. The image is having *nāgabandha*. The image is seated on *Padmāsana* and is in *Utkutikāsana* posture. It is decorated with *prabhāvaḷi* with seven headed nāga. This image of Balamuri Gaṇapati is ascribed to Keḷadi period.

(ii) **Balamuri Gaṇapati**: Balamuri Gaṇapati is found in the Rāmachandrāpura Maṭha at Tirthahallī. The image of Gaṇapati is seated on a high pedestal in the usual *Utkutikāsana*. The image is having four hands. It has *ankuśa* and *pāśa* in the upper right and left hands, *mōdakapātra* and *bhagnadanta* in his lower left and right hands. The proboscis is carved towards right. *Nāgabandha* and *Karaṇḍamukuṭa* are noteworthy. The image of *Mūśaka* is seated at the feet of the icon. The image belongs to post Keḷadi period.

(iii) **Eḍamuri Gaṇapati**: The *Eḍa-muri* Gaṇapati is found in the Rāmachandrāpura Maṭha at Hosanagara. The image is seated in *Utkutikāsana*, having four hands and attributes *nilōtpāla*, *pāśa* in the upper right and left hands, *Mōdakapātra* and *bhagnadanta* in the lower left and right hands. The proboscis is turned towards the left and kept in the *mōdakapātra*. The image also adorned *nāgabandha*, *karaṇḍamukuṭa* and so on. Small *mūśaka* is carved at the bottom of the *Eḍa-muri* Gaṇapati. This image ascribable to Keḷadi period.

(iv) **Daśabhuja Gaṇapati:** Daśabhuja Gaṇapati is found in the Rāmachandrāpura Maṭha at Hosanagara. The image is seated in the usual *Utkutikāsana*, having ten hands and attributes *pāśa*, *ankuśa*, *bhagnadanta*, *mōdakapātra*, *nilōtpāla*, *gadā*, *kamala*, sugarcane, ears of paddy and a jewelled water vessel. The proboscis is turned towards the left. Śakti is standing on the left lap of Gaṇapati. A small *mūṣaka* is also carved on the pedestal. *Nāgabandha* and *Karaṇḍamukuta* are noteworthy.

The image belongs to post Keḷadi period.

2. Vaiṣṇava icons:

Vēṇugōpala: The image is kept on the *Piṭha* of the Rāmachandrāpura Maṭha, at Kekkar of Honnavar taluk. Vēṇugōpala is in *tribhanga*, cross legged having four hands-upper right and left hands in *bodhanamudra* and the lower left and right hands hold a flute which is missing. The icon is adorned with *nāma* on forehead, *Karaṇḍa-Kirita* and other ornaments. Standing on a round pedestal is carved this figure is known for its expression on the face which is remarkable. This icon may be ascribed to Vijayanagara period.

Gopālakrishṇa: We find another icon of Gopālakrishṇa in the same Maṭha. Gopālakrishṇa is in *tribhanga*, crossed legged having two hands hold a flute which is missing. The icon is adorned *śikha* instead of *kirita*. Standing on a square pedestal and two cows listening to the music. This icon also belonged to Vijayanagara period.

Yōga Lakṣmī Narasimha: The icon of Lakṣmī-Narasimha with *Yōgapatṭa* belonging to the Rāmachandrāpura Maṭha at Kekkara. Narasimha seated on a high pedestal. Narasimha is four handed, having *chakra* and *śankha* in the upper right and left hands, *gadā* in lower right hand. the lower left hand holding *Kamala*. Lakṣmī is seated on the left lap of Narasimha. The deity is ascribed to Vijayanagara period.

Lakṣmīnarasimha, Gopalakrishna, Lakṣmī-Narayana: These three icons are found in the Rāmachandrāpura Maṭha at Hosanagara. Narasimha seated on a *Sukhāsana bhangi*, has on his left lap Lakṣmī, Narsimha has four hands having *chakra* and *śankha* in the upper right and left hands, *abhaya* in the lower right hand, the lower left hand embracing Lakṣmī and is made to keep on the left knee of the Narasimha. Lakṣmī is two armed, sitting on his left lap and embracing him by the right hand and whereas *Padma* is held in the left hand. Both her legs are hanging down, supported by a lotus. *Prabhāvali* has *Simhamukha* on the top. *Pīṭha* has three mouldings. The image is quite symmetrical.

Gopālakrishṇa is in *tribhanga*, crossed legged having two hands holding a flute, which is missing. The figure is standing on a square pedestal. Hanumān is standing at the feet of this icon with folded hands.

Lakṣmī- Nārāyaṇa, seated in a *sukhasana bhangi*, has on his left lap, Lakṣmī, Nārāyaṇa is two handed, *abhaya*, in the right hand, the left hand embracing Lakṣmī and is made to keep on the left knee of

Nārāyaṇa. Lakṣmī is two armed, sitting on his left lap and embracing him by the right hand and whereas *Kamala* is held in the left hand. Both her legs are hanging down, supported by lotus. Both were adorned *Karaṇḍa-Kirīṭa* and other ornaments.

These three images have been kept on high pedestal of having three mouldings. These images ascribable to Vijayanagara period.

Lakṣmī-Narayana: The image of Lakṣmī-Nārāyaṇa is found in Rāmachandrāpura Maṭha at Bhankuli. Lakṣmī-Nārāyaṇa seated on a high pedestal, adorned with *Karaṇḍa-Kirīṭa* and other ornaments. Nārāyaṇa is four handed, having *chakra* and *śanka* in upper right and left hands, *abhaya* in lower right hand, the lower left hand embracing Lakṣmi and is made to keep on left knee of Nārāyaṇa. Lakṣmī is two armed sitting on his left lap and embracing him by the right hand and whereas *Padma* is held in the left hand. Both her legs are hanging down. On these grounds therefore the image may be ascribed to Keḷadi period.

Harihara: Harihara with *prabhāvaḷi* is kept in Rāmachandrapura Maṭha at Tīrthahallī. The figure has four hands, attributes-*ankuṣa* and *abhaya* in the upper left and right hands and *chakra* and *gadā* in the lower right and left hands. The lower garment is decorated. The figure belongs to Keḷadi period. The *pañchalōha prabhāvaḷi* is highly decorated like with minute lace-work. Four elephants were kept on four corners of the pedestal. Four lions and four Yālīs also kept on the corners. On the

pīṭhabhāga, kept *māruti*, *garuḍa* and two *Nandis*. On the top of the *prabhāvaḷi* carved the five hooded *nāga*.

Pattābhi-Rāma, Sītā, Lakṣmana (in the Rāmachandrāpura Matha at Hosanagara): Pattābhi Rāma seated on high pedestal in *Sukhāsana bhāṅgi*, having two hands and attributes *abhaya* and *bhusuchi* in the right and left hands. Hanuma, with the folded hands seated on the pedestal at Rāma's feet.

Sītā seated on high pedestal in *Sukhāsana*, having two hands and attributes-holding *Kamala* in right hand and left hand is *abhaya* posture.

Lakṣmana is standing on high pedestal in *tribhanga* posture. He is depicted in the pose of holding bow, while bow is roundish shoulder. The right hand and arrow in the left hand. These three images adorned with *Karaṇḍa-mukuta*, chains *pāduka* and other ornaments. The images are ascribable to Pre-Vijayanagara period.

As a backdrop to these images stands a silver *prabhāvaḷi* with three arches, decorated with *dhvaja*, *patāka* and *chhatra*. On the top of the *prabhāvaḷi* is found seven-hooded snake and *kīrthimukha*, *Śrīrāmachakra* on silver plate with *Rāmamantra* in *nāgari* script is also kept on the *prabhāvaḷi*.

On the second tier are found the *Chandramauleśvaralinga*, *Śāligrāma*, silver *pāduka*, *śankha*, Gaṇapati in *Suvarṇabhadraśila* and *śrīchakra* made out of *Suvarṇabhadraśila*. It is kept in according to the *Pañchāyatana* worship, which was started by Śaṅkarāchārya.

Rāma, Lakṣmana, Sītā (in Rāmachandrāpura Maṭha at Kekkar):

These three images are kept separately in the *Maṭha*. The image of Rāma is seated on high pedestal in *Sukhāsanamudra*. The figure of Rāma is handsome with a gentle smile. His right leg is kept lower side and left leg is kept on it. Right hand held in *dhyānamudra* touching the chest and the left hand kept on knee with *bhūsūchimudra*. The image adorned *Makara-kunḍala*, *Śiraśchakra* and other ornaments.

Sītā is seated on high pedestal of *padmāsana* in *Sukhāsanamudra*. The image has two hands, holding *kamala* and *bahubijapala* in the right and left hands. Having *patrakunḍala*, *Karaṇḍakirita*, *Śiraśchakra* and other ornaments.

Lakṣmaṇa standing in *tribhanga*. This image has two hands, arrow and bow in the right and left hands. The image adorned *Śiraśchakra* and other ornaments. These three images ascribable to Vijayanagara period. More or less the same type of images is kept in the Rāmachandrāpura Maṭha at Tirthahalli and Hosanagara. But Hosanagara images belong to Pre-Vijayanagara period.

Kōdandarāma, Sītā, Lakṣmana (in Rāmachandrāpura Maṭha at Hosanagara): These three images standing in *Samabhanga* among them Rāma and Lakṣmaṇa holding arrow and bow in their right and left hands. They adorned nāma, chains, clothes and other ornaments. But Sītā holding *kamala* in her right and left hand in *bhūsūchimudra*. She is adorned

with all the necessary ornaments. These images belong to Vijayanagara period.

Rāma Parivāra: Rāma, Sītā, Lakṣmaṇa, these three images kept in the sanctum of Rāmachandrāpura Maṭha at Bhankuli in Siddapur taluk of Uttara Kannada. These three images standing in *Samabhanga* on the row of pedestal. Rāma and Lakṣmaṇa holding bows in the left hands and right hand indicates *bhūsūchi*. Sītā holds two hands right hand *varada* and left hand *bhūsūchi*. These three images adorned *Karaṇḍa-kirīṭa*, clothes and necessary ornaments. The back side of these images is kept an arc shaped *prabhāvali* including *simhamukha*, *dhvaja*, *patāka* and *chhatra*. These images ascribable to modern period.

In the sanctum of the Maṭha are found small Śivalinga, Gaṇapati, lamps, *pūjā* vessels and so on.

Āñjanēya: The figure of Āñjanēya is found in the Rāmachandrāpura Maṭha at Hosanagara. The legs of the image turned towards the left. The right hand is raised, the left one holding *gadā* and kept on the waist. Above the *prabhāvali* with the *simhamukha* motif is carved. The *prabhāvali* at the lower side has pilasters. The image is kept on a high pedestal, which is the characteristic of the Keḷadi Nāyaka period.

Another image of Āñjanēya is found in the above said Maṭha belongs to Keḷadi period. The deity is standing on high pedestal, has two hands, the right hand indicates lower side and left hand holding a *gadā*. The

high sandals and Nāgas coiled round the legs are characteristic of this figure. The image is bedecked with *Kirita*, chains and wreaths etc

Narasimhachakra: Like *Śrichakra* we find a *Narasimhachakra* being worshipped in Tirthahalli Rāmachandrāpura Maṭha complex. The cult of Narasimha and Lakṣmī-Narasimha is known in the *Malnād* region right from the early period. There are many images of Narsimha found in the Rāmachandrāpura Maṭha. But Narasimhachakra in the Tirthahalli Maṭha is unique from the point of view of tantric ritual like that of *Śrichakra*. It is being worshipped twice a day and is said to be highly significant in the ritualistic aspect of the *Maṭha*.

Viṣṇu: Image of Viṣṇu is kept in the Rāmachandrāpura Maṭha at Tirthahalli. Viṣṇu is standing on a high pedestal. He is having four hands holding *Śankha*, *Chakra* in the upper right and left hands and *Varada* and *gadā* (missing) in the lower right and left hands respectively. The image has *Śiraśchakra* and other ornaments. The facial expression and the proportions of the body suggest the features of Keḷadi style. The same type of image is kept in the same *Maṭha*, but that image may be ascribed to post Keḷadi period.

The same type of image is kept in the Rāmachandrāpura Maṭha in Kekkara.

Viṣṇu, Bhūdēvi, Śrīdēvi, Lakṣmī: The bronze images of Viṣṇu, Bhūdēvi, Śrīdēvi, and Lakṣmī are kept in the Rāmachandrāpura Maṭha

at Hosanagara. These images seated together on one single pedestal. Viṣṇu has four hands and attributes *Chakra*, *Śankha*, in the upper right and left hands, *abhaya* and *varada* postures in the lower right and left hands. He is wearing a head-gear, *Karaṇḍa-mukūṭa*.

Bhūdēvi and Śrīdēvi made of brass, seated on the right and left laps of Viṣṇu. At the front Lakṣmī is seated on *Padmāsana*. Lakṣmī has lotus in the right hand and left one is *varada* posture. These images ascribable to Keḷadi period.

Viṣṇu, Bhūdēvi, Śrīdēvi: The three images of Viṣṇu, Bhūdevi and Śrīdēvi are kept in the Rāmachandrāpura *Maṭha*, at Hosanagara. The bronze *Utsavamūrti* of Viṣṇu is standing in *Samabhanga*. At the back side seven-hooded nāga with *Prabhāvali* is shown has four hands and attributes *Chakra*, *Śankha*, in upper right and left hands, and *abhaya* pose in the lower right and *gadā* (missing) in the lower left hand. He is wearing *Karaṇḍa-mukūṭa* and other ornaments. The lower garment is decorative.

Bhūdēvi and Śrīdēvi are also made of brass, standing on pedestal which is squarish. Bhūdēvi has two hands, right *daṇḍahasta* and left hand holding lotus. Śrīdēvi has two hands, in the right *daṇḍahasta* and lotus in the left hand. They also have long head-gear and other ornaments of the period. More or less the same type of another image in the same *Maṭha*.

Garuḍa: There are many small images of Garuḍa in *Malnād* area. There is an image of Garuḍa in Rāmachandrāpura *Maṭha* at Hosanagara belonging to the Keḷadi period. Garuḍa is sitting figure on the pedestal kneeling on his left knee. Two hands folded in front of the chest, two snakes on the shoulders on either side and one on the forehead. The image has *Kirīṭa-mukūṭa*. Thus Garuḍa has the face and body of human being, but his nose is raised and pointed prominently. More or less the same type of Garuḍa image is found in the Rāmachandrāpura *Maṭha* at *Bhankuli* in Siddapura taluka. Such images are usually found setup generally in front of the central image in Viṣṇu temples.

3. Śākta icons

Śrīchakra: The worship of *Yantras* is common throughout India, perhaps, the most important of these *yantras* is the *Śrīchakra*. It generally consists of forty three triangles interestingly arranged in plane and may also be produced in three other different forms called *Mēru*, *Kailāsa* and *Bhū*. The *Mēru* is the same as the plane *Śrīchakra* in plan. But the various triangles, surrounding the innermost one, whole becomes shaped into the form of a pyramid. The topmost layer of the *Mēru* contains a circle called the *bindu*. If associated with the eight *mātrika* deities the *Mēru* becomes the *Kailāsa*, and with the *Vāsini* deities it becomes the *Bhū*.

The *Śrīchakra* engraved on the metallic plates is an object, of worship. In south Indian temples of the medieval and later periods, there

are shrines called by the name of *Śakti-pīṭha*, in which there is a *pīṭha* or smaller alter very much resembling the common *bali-pīṭha* whereon the oblations of formal worship are usually offered in the Rāmachandrāpura Maṭha and other temples. It is said that these *pīṭhas* associated with the *Śakti-pīṭhālayas* contain inside them the plate on which *Śrichakra* is engraved. Regular *pūjā* is offered in the Rāmachandrāpura Maṭha at least twice a day.

Gayatri: *Pañchamukhi*, Gāyatri is kept in the Rāmachandrāpura Maṭha at Tīrthahaḷḷi. Renowned as Varadāmba, Gāyatri is an interesting figure of the Keḷadi period. The diety has five faces, ten hands, right hand holding *Chakra*, *Kamala*, *Śankha*, *Aṅkuśa* and *Abhaya*, left hand holding *Śankha*, *Kamala*, *Pātra*, *Pāśa* and *Varada*. Two parrots are kept in the right and left side of the at her feet. In front of the image small Nandi is shown.

Durgā: The Goddess Durgā is found in the Rāmachandrāpura Maṭha Hosanagara, she has four hands, three eyes, she adorned *Karaṇḍa-mukuta* and body bedecked with all ornaments. It has four handed, having *Paśa* and *darpaṇa* left hands *Khaḍga* and *bahubijapala*. The image is ascribed to Pre-Vijayanagara period.

Another image of Durgā is found in the Rāmachandrāpura Maṭha at Kekkar. It has four hands, holding *gadā* and *chakra* in the upper right and left hands and *pānapātra* and *akṣamāla* in the left and right hands.

the image is seated on the square pedestal. The goddess Durgā adorned *Karaṇḍa-Kiriṭa* and other ornaments. The image is ascribable to Keḷadi period.

Varāhi: The figure of Varāhi is kept in the Rāmachandrāpura Maṭha at Kekkar. The figure seated on *śārdūla* is on a high pedestal with *simhayāli* on either side. She has eight hands attributes *Chakra*, *Khaḍga*, dagger and *abhaya* in the right hands and *Śankha*, *dālu*, *hala* and *varada* in the left hand. The figure also adorned *patrakunḍala* *Yajñōpavita* and other ornaments. The image is ascribable to the Keḷadi period.

4. Miscellaneous

Mukhamandala: The brass *Mukhamanḍala* is found in the Rāmachandrāpura Maṭha at Tīrthahallī. It has big eyes and ears, prominent mustache, at the top of the head is nob-like projection, suggesting the *jaṭā*, the *vibhūti* marks on the forehead. The figure is ascribable to the Keḷadi period.

Prabhāvaḷi, of Viṣṇu, Bhūdēvi, Śrīdēvi (Rāmachandrāpura Maṭha, Hosanagara): Decorated in typical Keḷadi style, the bronze *Prabhavaḷi* is adorned with a *simhalalāṭa*, *Śankhu* designs in the edges, seven headed serpent at the centre. This *Prabhāvaḷi* has a high pedestal. Viṣṇu, Bhūdēvi and Śrīdēvi images are kept inside the *Prabhāvaḷi* in other branches of the Rāmachandrāpura Maṭha.

Other metal images :


There are number of metal images kept in the Rāmachandrāpura Maṭha and its branches, which belong to the 16th, 17th, 18th and 19th centuries. They are very small images, which were originally in possession of private houses, and meant for daily worship. Interestingly, Vaiṣṇava icons are more, including Bālakriṣṇa, Rāma, Sītā, Lakṣmaṇa, Annapūrṇa, Lakṣmī, Lakṣmī-Narasimha and such other figures. The 'Śaiva' icons are lesser in number and they include Pārvati, Śivalinga, Nāgahood, and Maḥiṣamardini. As most of them are small votive icons, the technical details and ornamental decorations are not clearly visible.

The iconography of the Vijayanagara and Keladi period shows a vast variety of deities. We find the art of metals especially in the *Malnād* region rich and varied. The images particularly of bronze, of the period show side variety of icons. It also varies from the style - from simple to highly decorated *Prabhāvaḷi* in Rāmachandrāpura Maṭha at Hosanagara. Variation even in the representation of the deities is equally important. The earlier images of the period show lesser art in image making, while the later art pieces display more artistic display, more artistic talents than in the early phase.

The characteristic features of the metal images of the period can be summerised as follows :

- i) The facial expression and details are clear cut and impressive. Characterised by long and prominent nose, eye brows, mouth and forehead.
- ii) The head-gear usually of modified *Karaṇḍa-mukūṭa* without intricate carving and tapering at the top ending in *Kaḷasa*.
- iii) Dramatic way of holding attributes is characterised by artificially.
- iv) Decoration with usual ornaments but not intricately carved.
- v) Lower garments are decorated with dropery characterised by linear and curvy lines.
- vi) High pīṭha or pedestal which are symmetrical in size.

Thus the artistic merit of the metal art of the period is commendable and appreciable.

From what has been reviewed above, it is clear that Rāmachandrapura Maṭha has not only patronised metal art of religious nature, but also encouraged metal artists and their works in so far as rituals, festivals and other special occasions demanded. 

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CHAPTER - IX

PAINTINGS AND OTHER ARTS

Art is not at all a matter of masterpieces alone. Great artists write about painting with practicalness and common sense. They show us that it is a normal persistent activity and we shall learn little about the subject until we realise this. Genius is incalculable. Paint is worth attention even in a bad picture. It is chief miracle of great one. Andre Gide, after dealing with the ideas in Poussin's painting, goes on to speak of the surface, and he says, 'In times of great shipwreck it is thanks to their skin that masterpieces keep afloat'. This is something that must be experienced at first hand. If we have seen the original, a reproduction is a very valuable reference. I know that many persons who cannot hope to see important paintings may now be made aware of them.

It is said that Indian painting is an art not mass as in the west, but of pure line, depending for its expression on the grace and swiftness of the outlines. The artist analyses all the manifold complexities of human form, chosen the essentials and portrays them in simple, yet graceful lines. He gives expression to the faces of his subjects through the marvellous sweeps which he employs. Thus this technique is a wonderful visualisation of a rounded object translated into lines. It is marvellous how he achieves this through simple lines, without resorting to the mass effects through colours.

In the artistic portrayal of form and expression, this line technic requires handling by a great artist with the genius of a mastermind. Such is the technique that characterises the art at Tirthahalli Maṭha.

The climatic conditions of *Malnād* region where heavy rains pour and bright sunshines are not conducive to the preservation of the paintings. This difficulty was almost overcome by adopting a technique of painting called *Kāvi* art. the term *Kāvi* is the local name for Indian red. It is the only colour used for murals as found in the Raghūttama Maṭha at Kekkar.

Although the exact date of these *Kāvi* murals cannot be fixed, on the basis of the *Maṭhas* records, which indicates year of construction of *Maṭhas* as well as styles, they may be tentatively ascribed to late medieval periods.

Figures of animals, Gods and Goddesses, mythological figures like Gandharva and Kinnara, mythological birds are usually included in the list of murals. Some of the good murals of the *Maṭha* are seen at Kekkar and Apsarakonda Maṭha. They are artistic, elaborate and sophisticated.

From the figures reproduced to illustrate some of the paints, discussed above, it would quite clear that the painters of Rāmachandrāpura Maṭha had an excellent sense of beautiful form and pose, arrangements of pose, arrangement of figures to produce good compositions and good colour sense to paint pleasing pictures. The lines have been drawn in sure and unswerving strokes and the curves suggest the facile way in which the brush glided on the surface. The lines that go to form the contours are mute testimonies

to the perfect knowledge of the human form that these artists possessed in abundance. Costumes and ornaments in these paintings have a particular historical interest here apart from the artistic embellishment that are intended to add. The portrait painting of their retinue are most important from this point of view as well. Though the colours used here are quite simple, the entire colour scheme being composed of red, black and white, the different shades laid on without any complex bending, bespeaks of the taste of the painter.

Terracottas

The art of terracotta is also known as poor man's art.¹ It has its own significance in the study of History and Antiquities of Rāmachandrāpura Maṭha. Usually terracotta figures of animals, semi, demi gods, goddesses are placed under pipal trees or in the village shrines.² The terracotta figures are made of local potters or *kumbaras* or *kumbhakāras*.³ The household women prepares these tiny figures as a part of their ritual.⁴ The early texts⁵ refer to the terracotta figures specially made for children. They are manufactured on a large scale. *Kashyapa Samhita* for instance, refers to a variety of terracotta toys such as birds animals, chariots, vehicles, boats, *Nāradiya Samhita* of the same period supplies some information about the fashioning of the terracotta figures. *Kashyap Samhita* (Chapter-XII) states that the toys should be well polished, handy soft, straight and easy to move from place to place, charming and what is more curious is sound producing.

'Clay' as a medium of this art is generally and easily available every where. It can be modelled or processed into any shape. man loved to make figures of clay and clay modelling. Fire was naturally an important factor in the manufacturing of teracottas.⁶ Some aspects of prehistoric region may be glanced through the terracotta representation of deities.⁷

Terracotta figures comprises human, animal figures, toys, of various kinds such as chariots, figures of Gods and Goddesses and other related cult subjects. generally the female figures represents⁸ a type of mother goddess with prominent breasts and broad lips adorned profusely with applique ornaments.

" The Clay Art", as has been rightly pointed out by A.K.Coomaraswamy is important not only as documents of soio-religious life but as sources for the history of art. Clay art of *Malnād* region may be seen in the form of images of Gaṇapati as evidences by Kekkar Maṭha. Votive Basavanna figure worshipped festive ocassions. Clay images attached to Kalāṣa are worshipped in the saved groves are also interesting as evidences in Siddapur Taluka

Wood Carvings

The *Malnād* region is abundant in timber wood and has made wood art and craft a fascinating art. Some of the remains give us sufficient proof of wooden art of this region as evidences by the Rāmachandrāpura Maṭha. The wood artist of this region are usually called *Gudigars*. When temple building activity declined in Goa region, these artisans might have migrated

to adjacent regions like Sorab, Sagar of Shimoga district, Honnavara, Kumta, Sirsi in Uttara Kannada district.⁹ Some of the *Gudigars* might have acquired the skill of sandalwood carving and other wood carvings associated with the *Maṭhas*. Even today the *Gudigars* keep up the traditional skills of artistic carving specially in sandalwood. These sandalwood artistic carvings are recognised all over the world.

The tradition of wood carving finds its best expression in the *Maṭha rathas* of *Malnād* region. The artists carved a number of panels depicting Gods and Goddesses or *purāṇic* episodes, mythological tales and large bracket figures, brackets of *yāli*, *śārdula*, *gaja* and *hamsa*.¹⁰ Usually they are in local style. The exact date of these wood cannot be definitely fixed as the art is still a living art over *Malnād* region.

Rāmachandrāpura Maṭha is known for wood art and crafts :

An exquisitely carved wooden *maṇṭapa* is kept in front yard of the Rāmachandrāpura Maṭha at Hosanagara. The exterior of the bottom of the wooden *maṇṭapa* depicts dvārapālaka's blowing the conch and the two lions facing each other. On all the four corners of the bottom are seen *gajayāli* and *simhayāli*. This *maṇṭapa* might have been used as *ambāri* i.e., on the elephant. Since this *maṇṭapa* resembles more an *ambāri* than an independent *maṇṭapa*.

The top of the *maṇṭapa* depicts the scene of Śri Rāma *Pattābhiṣeka*. In this panel Rāma and Sītā are found in *Sukhāsana*, Rāmas right hand

shows *abhayamudra* and the left hand indicates *Bhūsūchi*. Sītā's right hand holds a *kamala* (lotus). Her left hand is in *Katihasta* posture. Hanuman is seen at Rāma's feet touching the right foot of Rāma. Sugrīva is shown at the feet of both Rāma and Sītā. To the right is standing Lakṣmaṇa with a bow and arrow. In between Rāma and Lakṣmaṇa and above them is seated Vasiṣṭha to the right side of Lakṣmaṇa. Vibhiṣaṇa is standing in *ekapādasana* with folded hands to his right side. Jāmbavanta is shown in *añjalimudra*. To the left side of Sītā is standing Bharata with a *Chāmara*. And to his left side Śatrughna is seen with a Pheasant feather *Chāmara*. To his left side is shown a *Rākṣasa* in reclining posture. On either side of Rāma are shown *Sūrya* and *Chandra* (Sun and Moon).

The interior of the backside of the *maṇḍapa* at the bottom depicts Gaṇḍabhērunda, in the centre-*riṣigaṇa* and *Vānaragaṇa* at the right side and a royal family scene and *Vānaragana* with orchestra (musical instruments) on the left side. The exterior of the backside is plain.

The right side of the interior of the *maṇḍapa* shows Brahma, Vishnu and Mahēśvara, Mahēśvara on Nandi, Viṣṇu on Garuḍa are witnessing the terrific act of killing Mahiṣāsura. Mahiṣāsuramardini has eight hands, holding *Śankha*, *Chakra*, *Trisūla*, *Ḍamaru*, *Khagḍa*, *Pāṇapatra*, *Pañchānanaśiva* etc.

The left side of the interior shows śeṣaśāhiviṣṇu reclining on adīṣeṣa which has sevenhoods. Hanuman is seen to the right side. Garuḍa and

Kinnara are shown on the left side. Bhūdēvi and Śrīdēvi are at the feet of Brahma who is seated on the lotus stemming from the *nābhi* of śeṣaśahi. This is a masterpiece of wood art of Rāmachandrāpura Maṭha.

Ivory *Dharmasimhāsana*

The most fascinating aspect of artistic endeavours of the carvers of Rāmachandrāpura Maṭha is the most imposing artistic masterpiece, namely the Ivory *Dharmasimhāsana*. The artistis and the carvers joined the hands in making this Ivory throne a great artistic piece. It is carved out by Mūdugōdu Hiranyappa during the time of Rāmachandra Bhārati, the 34th pontiff of Rāmachandrāpura Maṭha.

The base of the Ivory *Dharmasimhāsana* is square in shape. The pedestal in between has eight faces it has a *Prabhāvaḷi* as the backdrop. *Prabhāvaḷi* has on its top *svētachhatra*. Further it has on its top *simhalalāṭa*. Four lions forming the feet of his throne there by bearing the throne is fascinating feature. The visible front portion of the throne is covered with Ivory plaques. Behind this facade rosewood is utilised Ivory is carved with perforations and each ivory plate is covered with gold plated metal sheets, as a result the pictures carved in Ivory appear very attractive and highly pronounced with golden colours as the backdrop.

Besides the use of emeralds here and there as additional lustre, this is a speciality. The eyes of the lions carved beneath the throne are fitted with emerald stones.


The *Piṭha* beneath the throne has eighteen plaques into. The great artist Mūdugōdu Hiranayappa has made an attempt to introduce epic the *Mahabhārata* through these plaques. The row beneath contain several plaques on the either side there are eleven plaques. At the end of both the sides *dvārapālakas* with folded hands are carved. The following figures are depicted in an egg shape namely ; Arjuna, Karna, Kunti with Pāṇḍavas, Kauravas and Bhīma etc. In this way the carver has introduced the prominent personalities of the *Mahabhārata*. The central portion of the *Piṭha* has scene of the battle between Karna and Arjuna; Kauravas royal court, *Chakravyuha* and other episodes from the *Mahabharata* are depicted with delicate details. At the bottom of this plaque several designs and variety of Animals are carved. The carving of these plaques are very delicate and exquisitely ornamented. The posture of the human figures; natural representation of horses and chariots; bows and arrows; the *gadā* are carved with great skill. Further the creepers carved all over the plaque and impressive movements of the arrows, exchange between Karna and Arjuna are really wonderful.

The *Prabhāvali* of the Ivory *Dharmasimhāsana* has fifteen plaques fitted in the shape of halfmoon. This *Prabhāvali* contains themes from the *Rāmayaṇa* and the *Uttara Rāmayaṇa* also. The story of the *Rāmayaṇa* is depicted here in a systematic way depicting the prominent scenes in an orderly by the artist. The plaques almost depict the *Sampūrṇa Rāmayaṇa* by covering several episodes like birth of Śrī Rāma; marriage of Sītā; Guha enabling Sītā Rāma Lakṣmaṇa to cross the river; Lakṣmaṇa insulting

Śūrpanika; Rāma killing Vali; construction bridge; the battle between Rama and Ravana. The centre of the *Prabhāvali* depicts the scene of coronation of Śri Rāma. Then follows *Uttara Rāmāyaṇa*.

The scenes from *Uttara Rāmāyaṇa* like Rāma living for Ayōdhya in *Puṣpaka Vimāna* with Sītā; birth of Lava-Kuśa; performance of Aśvamēdhayāga; encounter between Rāma and Lava-Kuśa; the meeting of Rāma and Sītā. Sītā getting into the womb of the Earth are depicted with high artistic skill. The technique applied by the carver in carving out the above said scene is a matter of awe and admiration. The artistic expression of the carver reaches the climax particularly in the carving of the scenes like marriage of Sītā and the battle between Rāma and Rāvana. Each plaque contains the details of the themes carved their by.

The Ivory *Dharmasimhāsana* which is approximately about nine feet in height has on its top an umbrella, with silver rod and the canopy of the umbrella covered with white silk cloth in white colour. The *Śvētachhatra* has the lace of purls hang.

This unique Ivory *Dharmasimhāsana* is kept in the Rāmachandrapura *Maṭha* at Hosanagara, carved in Ivory and bedecked with gold silver, coral, purls and other such precious stones is the great achievement from a artistic point of view apart from its intennsive and economic value. It may not be exaggeration if there is any other art piece comparable to the Ivory *Dharmasimhāsana*. It is indeed a varitable feast to the artistic eyes. Verily it is a thing of beauty and remains a joy forever. 

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CHAPTER - X

CONCLUSION -

RESUME: UNIQUENESS OF RĀMACHANDRĀPURA MAṬHA IN THE SOCIO-RELIGIOUS HISTORY AND LIFE OF KARNATAKA

❧ The importance of the Rāmachandrāpura Maṭha lies mostly in its socio-religious and cultural activities. It has contributed much to the development of regional culture. It has caused to be produced a rich devotional literature, patronised and popularised classical music, encouraged the art of manuscript writing, boosted handicrafts, and elevated the socially backward communication by presenting before them a higher and healthier code of life. Minimising the rigidities of the caste system by reconciling the value and equality of all beings at the spiritual level, the spread of Kannada, encouragement of education, the popularisation of ethical virtue like kindness, non-violence, obedience and devotion, through their act and conduct among the devotees and, above all the fostering of a spirit of fellow feeling or spirit of unity amongst persons of different parts of the country. These are some of the notable contributions of the Rāmachandrāpura Maṭha in Karnataka.

The Rāmachandrāpura Maṭha began to consider itself fortunate if it could somehow, through the help of influential disciples, procure honoured seat in the royal court. The greatness of the Rāmachandrāpura Maṭha not only depended upon the religious attainments of its pontiffs, but also upon the power and prestige secured in the royal court. The *Maṭha*, favoured by

kings began to get precedence over *Maṭha* without such patronage, in other spheres also. as a result of constant contact with the royal court, *Maṭha* favoured by the king and nobles began to enhance their prestige by adopting courtly formalities, pomp and grandeur. Others tried to imitate them as far as possible.

The power, prestige and the wealth and property sometimes tended to replace simplicity by formality. The intimate and sincere relationship, between the *guru* and *Śiṣya*, as we find in the early period, some times gave place to formal relationship. Direct approach without an intermediary became difficult to some extent. The relationship between the religious heads and their disciples became to a certain extent artificial also. Of course, it would not be true to say that the Rāmachandrāpura *Maṭha* developed the above characteristics. But it is a fact that Rāmachandrāpura *Maṭha* imbibed courtly formalities in the old Mysore *Samsthāna*.

The multiplication of *Maṭhas* to some extent affected the unifying force of the people. some times *Maṭha* became an asylum to those who tried to escape the duty bound labour for a living. Lazy persons, putting on devotees grab, sought refugee in *Maṭha* amidst *dīnas*, *anathas* and handicapped including the widows.

The later history of the *Maṭha* is also marked by the growing spirit of conservation and orthodoxy, in addition to the catholicity which had characterised the early period of the movement.

Some of the observations and findings ofcourse do not minimise the significance or importance of Rāmachandrāpura Maṭha.

General Remarks

'Rāmachandrāpura Maṭha; its History and Antiquities' constitute a distinct chapter in the pages of history of South India, in general and Karnataka in particular. That the legacy of the period of the Vijayanagara, Socio-religious condition and art and architecture almost continued in the province of the Keḷadi Nāyakas in general and Rāmachandrāpura Maṭha in particular as evidenced by the style and heritage. Despite the political upheaval and unrest in the post Vijayanagara period in South India in general and Karnataka in particular, the artistic activities continued with less disturbance. The socio-religious and cultural atmospher in the kingdom was conducive to the development of the art activities. Benevolent Vijayanagara and Keḷadi Nāyakas granted lands as *Umbaḷi* and *Uttāra* and made arrangements for the daily rituals and public worship on special occasions like festivals in the Maṭha.¹ They also granted liberally for the reorganisation of ritual services to the deities.² The temple building, extension and renovation activities continued throughout the length and breadth of their kingdom.³

The Rāmachandrāpura Maṭha is from time to time fostered by Vijayanagara and Keḷadi Nāyakas and the public of the period. Some of the aspects including society, religion, art and architecture reveal the influence

of these rulers. The systematic study of the monuments of the Rāmachandrāpura Maṭha bears the testimony to the fact that there emerged a distinct architectural style in the area under the control of the Keḷadi Nāyakas. This was also due to synthesis of several architectural styles as adopted by Rāmachandrāpura Maṭha.

The significance of the art and architecture of the Rāmachandrapura Maṭha lies in the fact that they prompted a synthetic but new style which was variant from their predecessors. They retained the hard medium of *ary viz.*, locally available granite, as far as the details of style is concerned, the influence of the region style is noticed. Their territory comprised mostly of the *Malnād* and coastal part of Karnataka. The geographical factors and topography had its influence on the architectural style. This prompted them to make suitable changes in the selection of location, material, ground plan, elevation, roof, style of Śikhara, treatment of the wall, decorative motifs and decorative element of sculptural representation. Thus structurally they followed their master, but stylistically stood apart.

The impact of the Indo-Sarascenic style in the construction of the period is a noteworthy feature of the Keḷadi Nayakas. Even though they followed the example of their overlords, they surpassed them in certain factors. The Vijayanagara rulers accepted the impact of the Indo-Sarascenic style in the civil and secular architecture. The dome, the true arch and minarets became the decorative structures of their civil buildings. The

played an important role in the *Malnād* region. Vijayanagara and Keladi rulers in particular are known for their achievements in the field of art and architecture as known from the art and architectural remains in the *Malnād* region. The development of temple architecture during their regimes is significant indeed.

The present study attempts to show that different types of temples are built in different periods by different patrons of art. Some of the *Maṭhas* temples are unfortunately in partly ruined condition like Tirthahalli temple.

The present thesis clearly shows that *Malnād* region was exposed to the rule of many major dynasties and feudatory chieftains right from the early historic period. This is of significance in view of the development of cultures, particularly art and architecture.

The present study establishes the fact that for the proper understanding of social condition, religion and contemporary culture, a reunderstanding and appreciation of architecture and sculptural art is necessary. *Malnād* region is studded with temples, *Maṭhas* which may be affiliated to the various sects like, Śaiva, Vaiṣṇava, Śākta and Viṛshaiva. The cult of Gaṇapati, one of the chief Śaiva gaṇas is equally significant in *Malnād* region including Karāvāḷi, Karnataka. It appears independently or a part of the *pañchāyatana* temple. *Chaturbuja* Gaṇeśa of twin temple of Hosanagara, Itagi and Kyādgī Gaṇeśa represents fascinating sculptures which were popular right from the early period. These may be considered significant contributions to the sculptural

art of Karnataka in particular, India in general. The cult of Gaṇapati known as Gāṇaptya assumed importance throughout the Keḷadi phase.

In respect of Vaiṣṇava cult figures of Vēṇugōpala, Narasimha, Rāma, Sītā, Lakṣmaṇa prove the existence of the popular Vaiṣṇava cult of the region. When compared to the period of Chalukyas of Kalyana and Vaiṣṇava cult gained more popularity particularly during the Vijayanagara period and cult of Rāma is the essential aspect of Rāmachandrāpura Maṭha.

Mother goddess or Śakti being the source of all creation in the Hindu mythology the worship of this deity has its own origin and history in *Malnād* region, Dēvi and Durgā assumes either as independent status or constitutes a part of pañchāyatana temple as profounded by Ādi Śaṅkarāchārya. It was during the Vijayanagara period that cult of Dēvi appears to have attained independent status and worship. Among the various deities of the Śakti cult Durgā and Gajalakṣmī are significant. They gained popularity in the Keḷadi and past Keḷadi phase.

The field studies point out the existence of a large number of memorial stones in the *Malnād* region. The erection of memorial lingas and stone with sculptures is found in the *Malnād* region. *Malnād* infact is one of the lands of memorial stones like *Nishidigal*, *Veergal* and *Māsti* stones all of which are useful for the reconstruction of the social history. It is curious to know that the worship of hero stones as Jatka and Mahasati stones as *Māstyamma* gained popularity in the folklife of the region. In fact

popular culture of *Malnād* region revolves around these concepts. To this may be added the memorial Lingas of religious pontiffs found in the precincts of the *Maṭhas*.

The present analysis ultimately establishes that different styles of art and architecture indicating difference in qualities and workmanship of the various artists known as *ruvāris* were prevalent under the patronage of different dynasties. *Malnād* region was really fortunate to have been exposed to the impact of almost all the major styles of temple architecture. Various artists and architects in the Vijayanagara and Keladi period contributed to the richness and variety of art. This is evidenced by a number of inscriptional references to such artist as hiranyappa. It is clear from the study that particular family of *gudigars* specialised in particular art forms in the *Malnād* region. Ivory *Dharmasimhāsana* as found in the Rāmachandrāpura Maṭha is a classic example in this regard.

It is needless to repeat that the relation of art of *Malnād* region to local beliefs did add to its individuality and have given priority to the beliefs and legends of the different communities of the region.

In respect of making the bronze images particular metals were selected and processed. It is technically called *Pañchalōhas* (i.e., copper, silver, gold, brass and white lead). The art of metal casting has been traditionally practised in *Malnād* region right from the early period. A survey of bronze images of the region shows most of them belong to the Vijayanagara and Keladi period.

Terracotta art of *Malnād* region has its own history and unique place in the art history of South India. It comprises of little human, animal figures and toys of various kinds as noticed in Rāmachandrāpura Maṭha region. Some of the terracottas in this region are ascribable to Śātvāhana period. Though they are similar to the figure at such places as Sannati, Brahmapuri a close analysis suggests the individuality of the style as well as regional imprint to some extent. This tradition continued in the medieval period with local imprints.

Like the art of terracotta the art of painting was also prevalent in *Malnād* region in the form of *Kāvi* art, as evidenced in Tirthahallī. Most of the local paintings represent technically "*Kāvi-art*". "Geometrical patterns, animals, Gods and Goddesses, mythological figures and motifs constitute this art style". The local climatic condition of many paintings in that region

Malnād region known for select timber prompted wood art and craft which developed even in Vijanagara and Keladi period. Many of the examples have perished due to climatic conditions. However, the panels of the chariots of Rāmachandrāpura Maṭha and other places have their own significance. Wooden sculptures of some places point out to the development of this art by local *gudigārs* who were responsible for its individuality in style and regional peculiarities. Though the surviving wooden art and painting are relatively few, the tradition as such points to its long history.

The Rāmachandrāpura Maṭha had some of the following architectural elements:


- (i) The ground plan of the *Maṭha* is square or rectangular.
- (ii) Squarish *garbhagriha*, narrow *antarāla* with or without *pradakṣiṇāpatha*, a *mukhamanṭapa* open, closed or half closed constituting the pillars with or without lion brackets inside or at the edges of the walls.
- (iii) The pillar became square, octagonal, or sixteen sided at times, decorated at the top with *puṣpabodigai*.
- (iv) The wall treatment constituted high or low relief sculptures sparingly constituting the mythological, panels or socio-religious significance, pillars, half-pillars, pilasters and *kumbha-pañjara* motifs.
- (v) The roof became flat with stone slabs, a peculiar 'S' shaped or slopy *chajja*, carving of alignment between them was made to avoid the seepage of water due to the torrential rainfall.
- (vi) The *chajja* became slopy as it is suitable in the areas of *Malnād* of costal Karnataka, particularly in view of heavy rainfall.
- (vii) The *śikhara*s came to be composed of lesser height as the roof could not bear the greater weight of stine *śikhara*.
- (viii) The *śikhara* were also constructed with lime mortar and bricks.
- (ix) Some of the modern *śikhara* resemble an Indo-sarascenic dome in shape with minor modifications.

(x) The parapet wall above the roof had trefoiled discs at the top edge which had the impact of Indo-sarascenic structure.

(xi) At the top corners of the roofs, slender minarettes which are also the elements of the Indo-sarascenic architecture, decorated the *Maṭhas*.

Thus, Rāmachandrāpura Maṭha contributed to the development of a distinctive style of its own in tune with the terrain and the environment. The emergence of this style also resulted in the use of the locally available stone and wood as well as the employment of the local artists. The outcome was the synthesis of the architectural elements from different styles which act as counterparts of each other.

Malnād region is not only rich in its socio-religious and architectural wealth but varied also. Being exposed to the rule and influence of almost all the major political, socio-religious forces of south India in the *Malnād* region no doubt defused different style of art in its own way. With all these it has evolved its own style. Which is of interest to the art historians. The present study based on field work and archival sources also prompt further researches at the micro level. There are infact a number of potential areas of indepth studies and researches like comparative studies, socio-cultural studies from the point of view of common man, the role of *Maṭha* in the educational and social upliftment of general public, including the development of regional culture.

The contributions of Gōkarna *samsthāna* to the field of society, religion, art and architecture of Karnataka in particular and India in general, are of immense value. Rāmachandrāpura Matha: Its history and antiquities constitute a significant part in this regard. 

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GLOSSARY

<i>Abhaya-mudrā:</i>	The pose of hands indicating protection from fear.
<i>Āchāra-Vichāra:</i>	Lit. Conduct and thought; Ceremonial observances.
<i>Agrahāra:</i>	Village or land assigned to Brahmins for their maintenance.
<i>Āchāra:</i>	A Spiritual guide.
<i>Aḍḍa-pallakki:</i>	Palanquin carried cross ways.
<i>Advaita:</i>	The doctrine of one unique power; The doctrine of the identity of the human soul and the divine essence, or of the Brahma and the universe; Pantheism.
<i>Amritapaḍi:</i>	Gift usually in the form of rice made for the daily offerings to a diety.
<i>Amildar:</i>	Revenue collector.
<i>Ananta-Chaturdaśi:</i>	The 14th day of the bright fortnight of Bhādrapada.
<i>Archaka:</i>	A worshipper; a temple priest.
<i>Āsthāna:</i>	An assembly.
<i>Bhakti:</i>	Devotion.
<i>Bahiṣkāra:</i>	Excommunication.
<i>Birudu:</i>	A badge of honour.
<i>Chhatra:</i>	A feeding house.
<i>Chāturmāsya:</i>	A period of four months, from Āṣāḍha śuddha Ēkādaśi to Kārtika Śuddha Ēkādaśi, spent by sanyasis in seclusion.
<i>Charaṇa-Kāṇike:</i>	An offering or gift for the feet of <i>guru</i> .
<i>Dakṣiṇe:</i>	Presents (Money) or fees given to Brahmins.
<i>Darśana:</i>	<i>Guru</i> , making his appearance before the devotees.
<i>Dharma:</i>	A pious act.
<i>Dharmādhikāri:</i>	An agent of the <i>Maṭha</i> .

Dīpārādhana-Kāṇike: A gift pertaining to adoration that is performed with lamps.

Gandha: Sandal.

Gaṇēśa Chaturthi: The fourth day of the bright fortnight of Bhādrapada.

Garbhagriha: The Sanctuary or adytum of a temple.

Gōkulāṣṭami: The 8th day of the dark fortnight of Śrāvaṇa. It is the birthday of Lord Kṛṣṇa.

Gōpura: A pyramidal tower-over the gate of the encircling wall of a temple.

Guru: A spiritual guide and preceptor.

Jagadguru: The *guru* of the world who is the well wisher of the entire mankind.

Jāgir (Jahagir): An assignment by government of land and revenues.

Kāṇike: Due.

Linga: It represents Śiva (Brahman in the formless aspect) in whom the entire universe inheres.

Maṭha: A monastery which is also a place of learning.

Maṇiyagāra: Superintendent of *Maṭha*.

Makaratōraṇa: A *tōraṇa* of the form of a *Makara* (A kind of a sea-monster crocodile) attached to two poles, which, in procession, as an emblem of distinction (*Birudu*), is carried before idols, *guru* and kings.

Mahānavami: A festival on the ninth day in the light half of the month Āśvina, the *Dasarā* feast, the last of the nine days or nights dedicated to the worship of goddess Durga.

Navarātre: Nine nights: an annual feast of nine days in the seventh month, in honour of Indra, Durga or Visnu, followed by the *Dasarā* or Tenth day.

Navaraṅga: The hall in front of the sanctum.

Nandādīpa: Perpetual lamp.

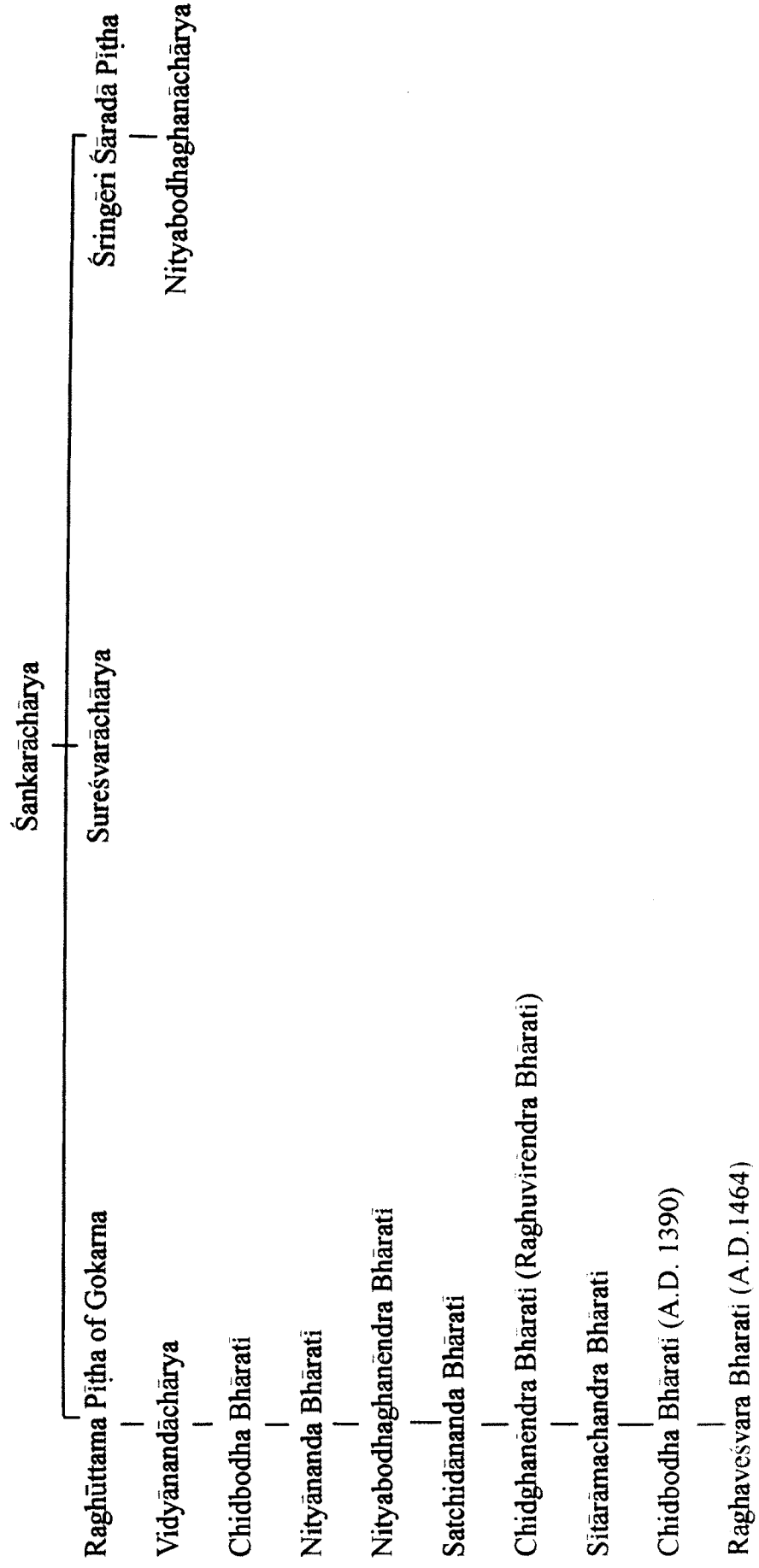
Naivedya: Food offerings.

<i>Nirūpa:</i>	A written order; command; a representation in writing.
<i>Parjanya:</i>	A religious ceremony where the Rain God is prayed to bring rain.
<i>Pagōḍa:</i>	<i>Varāha.</i>
<i>Parampare:</i>	Lineage.
<i>Pāduka:</i>	A wooden shoe worn by <i>guru</i> and worshipped by devotees.
<i>Pañchāmrita:</i>	The five nectar-like substance: milk, curds, ghee, honey and sugar and a compound made of them.
<i>Pārupatyagāra:</i>	Officer incharge of a temple.
<i>Pāṭha-śāle:</i>	A school.
<i>Pīṭha:</i>	A seat of <i>guru</i> .
<i>Prasāda:</i>	Any gift (food, fruit, water, ashes etc.) that comes from a <i>guru</i> or idol.
<i>Rahadāri:</i>	A passport; a permit; a guard taken on journey.
<i>Rāmanavami:</i>	The ninth day in the light half of Chaitra, being the birthday of Śrī Rāmachandra.
<i>Rāyasa:</i>	Clerkship; letter from <i>guru</i> .
<i>Rudrābhiṣēka:</i>	Anointing a <i>linga</i> whilst repeating the <i>Rudrasūkta</i> .
<i>Samsthāna:</i>	A state.
<i>Ṣaḍdarśana:</i>	<i>Sāṅkhya, Yōga, Nyāya, Vaisheṣika, Pūrvamīmāṃsa</i> and <i>Uttaramīmāṃsa</i> .
<i>Samādhi:</i>	Tomb of a <i>guru</i> .
<i>Sanads:</i>	Charters by king to individuals and groups.
<i>Sanyāsa:</i>	Abandonment of all worldly possession and earthly affection; profession of asceticism.
<i>Sarvādhikāri:</i>	A general Superintendent (of the Gokarṇa samsthana).
<i>Sēnubova:</i>	The accountant.
<i>Sēvaka:</i>	A servant.

<i>śikhara:</i>	The top of a temple.
<i>Sīme:</i>	A boundary, territorial zone.
<i>Śrīchakra:</i>	A circle of metal containing several <i>bījākṣaras</i> of the <i>mantras</i> of Lakṣmi, Which is worshipped with the purpose of obtaining wealth.
<i>Śvētachhatra:</i>	White umbrella held over the head of <i>guru</i> (as a mark of reverence) which serves as a shelter.
<i>Upanayana:</i>	Investiture with a thread to be worn over the left shoulder and under the right.
<i>Vidvān:</i>	A scholar.
<i>Vighraha:</i>	An image.
<i>Vimāna:</i>	The main shrine with its superstructure.
<i>Vyajana:</i>	A fan.
<i>Vyākhyāna:</i>	Expounding; Commenting; Explanation.
<i>Yōga:</i>	Reasoned and reverent enquiry.
<i>Yugādi:</i>	A festival observed on a New Year day. (The first day of <i>Chaitra Śuddha</i>).



GURUPARAMPARE OF RĀMACHANDRĀPURA MATHA



SELECT MATHAS

S.No.	Name of the Mathas	Place	Taluk	District
1.	Rāmachandrāpura Matha	Ramachandrapura	Hosanagar	Shimoga
2.	Rāmachandrāpura Matha	Tirthahalli city	Tirthahalli	Shimoga
3.	Rāmachandrāpura Matha	Peraje (Mani)	Puttur	Dakshina Kannada
4.	Rāmachandrāpura Matha	Gokarna	Kumta	Uttara Kannada
5.	Rāmachandrāpura Matha	Kekkar	Honnavar	Uttara Kannada
6.	Rāmachandrāpura Matha	Apsarakonda	Honnavar	Uttara Kannada
7.	Rāmachandrāpura Matha	Bhankuli	Siddapur	Uttara Kannada
8.	Ramachandrapura Matha	Kalasa	Kaduru	Chickmagalore

Select Inscriptions which have a bearing on Ramachandrapura Matha

ಶ್ರೀ ಗಣೇಶಾಯನಮಃ || ಸ್ತುತಿ || ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಗ ಚಂದ್ರ
ಚಾಮರ ಚಾರವೇ || ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ||
ಶ್ರೀ ಮನ್ನಹಾರಾಜಾಧಿರಾಜ ವೀರ ಪರಮೇಶ್ವರ ವೀರ ಪ್ರತಾಪ ವೇವರಾಜ
ಮಹಾರಾಜ ವಿಜಯ ನಾನಾ ದೇಶದ ರಾಜಧಾನಿಯಲ್ಲೂ ಒಟ್ಟು ಸಮಸ್ತ
ದೇಶಗಳನ್ನು ಸ್ವಧರ್ಮದಲ್ಲಿ ಪ್ರತಿಪಾಲಿಸುತ್ತಂ, ಇದಂ ದಿನ ಶಕ ವರ್ಷ
೧೩೧೧ ನೆಯ ಶುಕ್ಲ ಸಂವತ್ಸರದ ಮಾಘ ಬಹುಳ ೩೦ ರಲ್ಲು | ಶ್ರೀಮತ್ತರಮ
ಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ ವರ್ಯ ಶ್ರೀಮತ್ ಭಗವತ್ಪಾದ ಪೂಜ್ಯ ಶಿಷ್ಯ
ಶ್ರೀಮಘಂಕರಾಚಾರ್ಯ ಶಿಷ್ಯ ಸುರೇಶ್ವರಾಚಾರ್ಯ ಪರಂಪರೆ ಪುರಸ್ಕರ
ಭೋಗವರ್ಧನವಾಲ ಪುರುಷಾಧಿಪ್ತಿತರಹ ಋಷ್ಯಶೃಂಗ ಪುರಾಧಿವಾಸ ಕೃಷ್ಣ
ತೀರ್ಥ ಗುರು ಕರಕಮಲ ಸಂಜಾತರಹ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀವಾದಂಗಳು.
ಶ್ರೀಮತ್ ಪರಮ ಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ ವರ್ಯ ಶ್ರೀಮದ್ಭೋಗವರ್ಧನ
ವಾಲ ಪುರುಷಾಧಿಪ್ತಿತರಹ ಗೋಕರ್ಣದ ರಘೋತ್ತಮಮಠದ ಸೀತಾರಾಮಚಂದ್ರ
ಭಾರತೀ ಶಿಷ್ಯ ಚಿದ್ವೋಧ ಭಾರತೀಸ್ವಾಮಿಗಳಿಗೆ ಕೊಟ್ಟ ವೈಭವ ತಾಮ್ರಶಾಸನ
ಭಾಷಾ ಕ್ರಮವೆಂತೆಂದರೆ:— ಪೂರ್ವದಲ್ಲಿ ನಮ್ಮ ಋಷ್ಯಶೃಂಗಪುರಾಧಿವಾಸ
ನಿತ್ಯಬೋಧಘನಾಚಾರ್ಯ ಜ್ಯೇಷ್ಠ ವಿದ್ಯಾನಂದಾಚಾರ್ಯ ಕವಲಿನ ಪರಂಪರೆ
ಪುರಸ್ಕರವಾಗಿ, ಹೈವದೇಶಸ್ಥಿತ ಹೈವದ್ರಾವಿಡ ಸಂಜ್ಞಿತ ಬ್ರಾಹ್ಮಣ್ಯ
ಧರ್ಮಾಚಾರವಿಚಾರ ತತ್ಪರಸ್ಕರಪ್ರಾಯಶ್ಚಿತ್ತ ಅಗ್ರತೇಜ ಪೂಜೆ ಸ್ಥಾನಮಾನ್ಯ
ಗೋಕರ್ಣ ಮಂಡಲಾಚಾರ್ಯತ್ವ ಮದಲಹದ್ದು ಪ್ರಕಾಶಿಸಿ ಬಹದರಿಂದಲೂ
ಉಭಯ ಸಾಂಪ್ರದಾಯವು ಏಕವಹದರಿಂದಲೂ, ಶ್ರೀ ಮಹಾಬಲೇಶ್ವರ
ಸನ್ನಿಧಿಯಲ್ಲಿ ನಿಮಗೆ ಸಿಂಹಾಸನ, ಕಿರೀಟ, ತಿರ್ಮಗಾಂಧೋಳಿಕ, ಶ್ರೇತಘತ್ರ
ಉಭಯಚಾಮರ, ಮಕರತೋರಣ, ವೃಷನ, ಹೆಗಲು ಜ್ಯೋತಿ, ಪೀತಶಂಕವರ್ಣ
ಪತಾಕಾದಿ ಚಿಹ್ನೆಗಳಲ್ಲಿ, ತಾಳಶಂಖಚಕ್ರಾದಿವಾದ್ಯ ಮೊದಲಾದ್ದನ್ನು, ನಾನಾದೇಶ
ಗತ ಜನ ಸಮೂಹದಲ್ಲಿ ಅಧಿಕಂಶ ಕೊಟ್ಟಿವು. ನೀವು ನಿಮ್ಮ ಶಿಷ್ಯ ಪರಂಪರವಾಗಿ
ಸಿಂಹಾಸನಾರೂಢರಾಗಿ ಕಿರೀಟಭೃತರಾಗಿ ತಿರ್ಮಗಾಂಧೋಳಿಕಾರೋಹಣರಾಗಿ ಶ್ರೇತ
ಘತ್ರ, ಉಭಯಚಾಮರ, ಮಕರತೋರಣ, ವೃಷನ ಹೆಗಲು ಜ್ಯೋತಿ, ಪೀತಶಂಕ
ವರ್ಣ ಪತಾಕಾದಿ ಚಿಹ್ನೆಗಳಿಂದ ತಾಳ ಶಂಖ ಚಕ್ರಾದಿ ವಾದ್ಯಗಳಿಂದ ಯುಕ್ತ
ವಾಗಿ ನಾಲ್ಕು ದೇಶಗಳನ್ನು ಸಂಚರಿಸಿ ಪ್ರಕಾಶಿತರಾಗಿ, ಪೂರ್ವ ಮರ್ಯಾದ
ಶ್ರೇಷ್ಠರಾಗಿ ಹೈವದೇಶಸ್ಥಿತ ಹೈವದ್ರಾವಿಡ ಸಂಜ್ಞಿತ ಬ್ರಾಹ್ಮಣ್ಯ ಧರ್ಮಾಚಾರ
ವಿಚಾರ ತತ್ಪರಸ್ಕರ ಪ್ರಾಯಶ್ಚಿತ್ತ ಅಗ್ರತೇಜ ಪೂಜೆ ಸ್ಥಾನಮಾನ್ಯ ಗೋಕರ್ಣ
ಮಂಡಲಾಚಾರ್ಯತ್ವ ಮೊದಲಾದ್ದನ್ನು ಪ್ರಕಾಶಿಸಿಕೊಂಡು ಅಚಂದ್ರಾಕ
ಸ್ಥಾಯಿಗಳಾಗಿ ಬಹರಿ ಯಂತ ಕೊಟ್ಟ ವೈಭವ ತಾಮ್ರ ಶಾಸನ. ಶ್ರೀ ಶ್ರೀ

ಆದೇ ಮಠದ ಮುಂದೆ ನೆಟ್ಟಿರುವ ಒಳ ಕಟ್ಟು.

ಪ್ರಮಾಣ 7' 6" x 2'.

- 1* ಶ್ರೀಗಣಧೀಪತಿಯೇನಂಬುವಮಸ್ತುಂಗಶಿರಕ್ಕುಂಜಿಹಂದ್ರಜಾಂಜಲಾರವೇ | ತ್ರೈ
- 2* ಲೋಕೈನಗಾರಂಭದಮಃಸ್ತುಭಾಪುರಂಭವೇ * | ಸ್ವಸ್ತಿ ಶ್ರೀಜಯಾಭ್ಯುದಯಾಕವರುಷಂ ಸುಖನಯ ವತ್ಸರವಾನ
- 3* ಕುಳಕ್ಕುತುಸಂವತ್ಸರದಚಯಿತ್ರಕು ೧ ಅಲಂಕಾರಮನ್ಮಹಾರಾಜಾಭರಾಜರಾಜರವೇಶ್ವರಶ್ರೀವೀರಪ್ರ
- 4* ತಾದದೇವರಾಯವಂಹಾರಾಯರು ವಿಜಯನಗರರಾಜಧಾನಿಯೊಳುಸುಖಂಜಯಜ್ಯ
- 5* ವಾಳುತ್ತಸಮಸ್ತವರ್ಣಾಕ್ರಮಧಮ್ಮಂಗಳನುಸುಧಮ್ಮದಿಂಪ್ರತಿಪಾಲಿತ್ರ ಲಿಪಕಾಲದಲಿಪರಾಯರನಿ
- 6* ರೂಪದಿಲರಗವರಾಜ್ಯವನೊಳಿಗಿರನಾಭವೇವಗಳಸುಧಮ್ಮದಿಂಪ್ರತಿಪಾಲಿಸುತ್ತ ಲಿಪಕಾಲದಲಿ
- 7* ಅರಗವೇಶಯತಿರ್ಥದಹಳ್ಳಿಯದೇವೇಂದ್ರಪುರಸ್ತೀದಂಗಳಶಿಷ್ಯರುಗಂಗಾಧರಪುರಸ್ತೀದಾ
- 8* ದಂಗಳಬುಕ್ಕರಾಯಪುರದನಾಗುಪಾಧ್ಯರವಾಕ್ಕಳುಸುಬ್ರಹ್ಮಣ್ಯಾಭವ್ವರಾಜನವನಾಗಳಮಾಕ್ಕ
- 9* ಳುರಾಮಂಗಳಕೈಯಲಿಬುಕ್ಕರಾಜಪುರದಕಾಲುಕಳೆಹೆಂನಂಗಿಮಾಭೂಮಿಯನಾಗಳ
- 10* ಯವನೂಕೂಡುತಿರ್ಥದಹಳ್ಳಿಯಶ್ರೀರಾಮನಾಥದೇವರುಶ್ರೀನಾರಸಿಂಹವೇವರಸಂನಿಧಿ
- 11* ಯಲ್ಲಿತುಂಗಾಭದ್ರಾತಿರದಲ್ಲರಮಹಾಜನಂಗಳನುಪ್ಪದಲ್ಲಿನೊದ್ದುಗ್ರಹಾಪುಂ
- 12* ಜ್ಯೋತಾಲದಲ್ಲತ್ತಧಮ್ಮಕ್ಕಧಾರಯನೇದಧಮ್ಮಕಾಸನದಕ್ರಮವೆಂತೆಂದರನಿಸುವಲ
- 13* ನಾಡುಮೇಳಗಣಬುಕ್ಕರಾಜಪುರದಆಘಾರಕ್ಕೆ ಸುಖವಕಾಲುಕಳೆಹೆಂನಂಗಿಮಾನೊಲಸುಬು
- 14* ಹೃಂಜ್ಯಾಭಟರುರಾಮಂಗಳಳುಅಯಿಕ್ಕತ್ತರಾಜ್ಯಯಲಿಯೇಶಸ್ವಿಯಾಗಳಯನಾಗಿ
- 15* ನೆಂ ಪೊಂನಿಗೆಕೊಂಡಕುಲಿಕೊರಸಯಿಪ್ಪತ್ತ ಅಯಿಮಸಲಗೇಳೂಮಿಗಿತುಮಗ
- 16* ದಿನೂಪಸಲಗೇಳತ್ತವೆಲ್ಲಭಂಡಿಯಪುಟ್ಟಂಗಳಳುತಂದುತಿರುಳಿಯಬಿಡುಲೂಳ
- 17* ಗಿಯೇಳವರಖಂಡುಗೇಳೂಮಿಯನೊನಂಮಲ್ಲಿಭೋಗ್ಯಾದಿಯಾಗಿರಿಸಿತೆಂದುಕೊಂಡಯಿಪ್ಪತ್ತ[ತು]ನಾ
- 18* ಬ್ಬಹೊಂನಿವಬದ್ಧಿಯಾದನಾಪುಸಲಗೇಳ ೨ ಚಂದಪ್ಪಗಳರಾಮಂಗಳಳುಮಗೇಳಲಿಸಹಳ್ಳಿ
- 19* ಯಬಳಗಿಲುಳ್ಳಭೂಮಿಯನೊನಂಮಲ್ಲಿಭೋಗ್ಯಾದಿಯಾಗಿಯಿರಿಸಿತೆಂದುಕೊಂಡುಕುಂನೇರದುಹೊಂನಿಗೆ
- 20* ಬದ್ಧಿಹಂನೇರದುಸಲಗೇಳತ್ತಯಿಕ್ಕರಸ್ವರೂಪಬಡೆಯರುಸಸಿಯನಿತಿ ಮಾಡಿದಕೋ
- 21* ಷಡಚತುಸ್ಸೀಮವಿವರಮೊಡಲಹಡಲಬಯಲತೆವರನೀರುನಿರಯಿಂವಂ
- 22* ಪಡುವಲುತಂಕಳುಕುಯವಳ್ಳಿಯಗದ್ದೆಯಿಂದಂಬಡೆಗಲುಪಡುವಲುಕೊಟ್ಟಿನಾಥನಮನೆ
- 23* ಯಿಂದಂತಂಕಳುತುಯಿಂಚತುಸ್ಸೀಮೆಯೇಳಗೊಡೊಡ್ಡ ಜುಬಾರುವವಿಟ್ಟಮನೆ
- 24* ಮಾನಿಯವೇಳಗಡೆದುಅಳಿಯಂದಿರುಕರಿಯತಂಮನೊತಂಮಕಾಮಂಗಳಮಾನಿಸ
- 25* ಲುವತಿರುಳಬಯಲಮೇಲೆತೆಂ. ವಸಿದ್ಧಾಯವನೊಮಾನಿಮೇಲೆಹಾಕಿ ಕೊಂಡುನಮಗ
- 26* ಂಕೊಂನಿಗೆಕ್ರಯವಾಗಿಕೊಟ್ಟಿತಿರುಳಬಯಲಸಹಿತವಾದ ೨೫ ಸಲಗೆ
- 27* ಭೂಮಿಗಿತಯವಗಡಿತೊಂಭತ್ತು ಖಂಡುಗೇಳತ್ತ ಕುರ್ವಳಿಯಲಿಸೋಗಾನಿಯೇಳೇಕವಪು
- 28* ಟ್ಟಿಗಳೆಗೊಳುಕ್ರೋಗುತ್ತಗೆಯಾಗಿಕೊಟ್ಟಿಟ್ಟುಬಳಗಿದ್ದ ಚತುಸ್ಸೀಮೆಸಹಿತವಾಗಿ.
- 29* ಷತೋಟಕತೆಯುಸಿದ್ಧಾಯದಯಿಪ್ಪತ್ತು ಹಣಹುಟ್ಟಿ ಗಾಣಿಕೆಹೊಂನಂಗಿಯಲಿ ೨೫
- 30* ಳಿತಿರುಳಬಯಲಯಲಿ ೨ ಹಣಅಂತು ೨೦೬ ಸಲಗೆಳತ್ತ ೨೬ ಹಣವನೊಧಾರೆ
- 31* ನೊಡುಮಾಡಿಡಳತ್ತಧರ್ಮದವಿವರನಂಮಕನಿದ್ದ ಗುರುಗಳಯಿಕ್ಕರಸ್ವರೂ
- 32* ಪದಾಧಂಗಳರಕ್ತಹರಾಗಿಮುಕ್ತರಾದರಾಗಿವರಹೆಸರಲ್ಲಿನಡವ
- 33* ಧರ್ಮ ೪ ಮುಖಬ್ರಾಹ್ಮರುನಂಮಹಸರಲಿನಡವಧರ್ಮಾಬ್ಬರುಬ್ರಾಹ್ಮರು
- 34* ಅಂತುಜನ ೧೦೦೦ ಪ್ರತಿಜ್ಞ ೧೦೦೦ ವರ್ಷ ೧೦೦೦ ಸಲಗೆಳತ್ತ ದಲೆಕ್ಕ ದಲಬಾಳುನಾ
- 35* ಗಯಲಿಸಿದ್ಧವಾಗಿದ್ದ ೧೦೦ ಸಲಗೆಳತ್ತ ದವೊಳಗೆ ೯ ಸಲಗೆಳತ್ತ ಯಿಬ್ರಾಹ್ಮಣ
- 36* ಭೋಜನದಮೇಲುಮಜ್ಜಕ್ಕೆ ಪ್ರತಿಜ್ಞ ೧೦೦೦ ೫ ಸಲಗೆಳತ್ತ ದಲೆಕ್ಕ ದಲಬ್ರಾಹ್ಮಣ ೧೦
- 37* ಕ್ಕಳಗಳತಿರುಳಬಯಲಯಲಿಧವಹ ೯೯ ಸಲಗೆಳತ್ತ ದವೊಳಗೆ ೫೦ ಸಲಗೆಳತ್ತ ನಂಮಗುರು
- 38* ದೇವೇಂದ್ರಪುರಸ್ತೀದಂಗಳಹಸರಲಿನಡವವೊಟ್ಟುಬ್ರಾಹ್ಮಣಗಿಸೋಗಾನಿಯೇಳೇಕವಪುಟ್ಟ
- 39* ನುತುಮತೋಟದಸಿದ್ಧಾಯದೊಳಗೆಮೇಲುಮಜ್ಜ ಸಹ ೧೬ ಹಣದೇವೇಂದ್ರಪುರಸ್ತೀ

ತೀರ್ಥಹಳ್ಳಿ ತಾಲ್ಲೂಕು.

1. ಬಾಹ್ಯವೇದಿಕೆಯನ್ನೇ ವೇದ್ಯಕ್ಕೆ ಹಲಸಿನವಳೈಯಲಿ ೧೦ ಸಲಗೆಭತ್ತ ಯರಡುವೇ
2. ದೀಪಿಸುಪಂಥ್ಯವಿಟ್ಟುಗೆಮೂರುಹಣಿಯಿಂಭತ್ತವನಡುವಬ್ರಾಹ್ಮಣಗೃಹಂನಂಗಿಯ
3. ೧೦ ಸಲಗೆಭತ್ತಯರಡುವಲಲಿ ೩ ಸಲಗೆಮೇಲಣತಿರುಳುವಿಯ
4. ೧೦ ಸಲಗೆಭತ್ತ ೨೦ ಸಲಗೆಭತ್ತ ಯಾರ್ಥಮಾಡಹಳ್ಳಿಗಳಿಗೆವೊಕ್ಕಲನಿಕ್ಕಿಭ
5. ಪೂರ್ವನೂಯಿತಿಕ್ಕೊಟುಣಂದಿಗೇನೂಕೊಟ್ಟುಭತ್ತದಯಲ್ಲಾ ಪೂರುಪತ್ಯವನೂ
6. ೧೦ ಸಲಗೆಭತ್ತ ೧೦ ಸಲಗೆಭತ್ತ ಅಂತು ೨೦೦ ಸಲಗೆಭತ್ತ ೨೦೦ ಹ
7. ಉಕ್ಕಿ ಬಯಸಲಗೆಭತ್ತಲು . ಕುಡಿಯಿಸಭತ್ತದತ್ತಗ್ಗು ಮುಗ್ಗಿಗಿನಡಲುದು
8. ಯಾರ್ಥಮಾಡಲಿಮೂರುಕಾಯಿಸಾಕಬಂದುಸೂವುಸಾಕತೋಯಿಸುಪದ್ಯತುಪ್ಪಮಜೆ
9. ಗೊಂದುಪ್ರಕಾರದಲುಟ್ಟುನಕಾಯಿಬಾಳೆಯಲಿವೀಳ್ಯವನೂಅಜ್ಜಲಾತನಡಸಿಬಹನುಮ
10. ಕವುಕ್ಕ ಪಟರೂಯತೀರ್ಥರೂಅರನೂಭತ್ತಕ್ಕೆ ಕಳುಹಸಲ್ಲದಾಯಿಶ್ಯರಸ್ವರೂಪಸಾ
11. ದಂಗಳಸವರಾಧನೆಯನನಂಮಮಳೆಆದಿಪತಿಯಾಗಿದ್ದ ವರೆಯಿಂನೂಬು
12. ಮಂದಿನಡಸಬಿಪರುತೀರ್ಥದಹಳ್ಳಿಯಮತಕ್ಕೆ ಸಲುವರಾಯದತ್ತ ವಡಕುಣುವಳ್ಳಿಮಾನಿ
13. ಭುಗಿಸಿಲ್ಲವಂದುವೊಡೆಯರುನಿರೂಪಕೊಟಿಧಾರಾಗಿಆಯರಡುಬಾಗಿಗಳು
14. ಯಾರ್ಥಮಾಡೆ ಬಾಧಬಂದರೆನಂಮಸಂಪ್ರದಾಯಪ್ರವರ್ತಕರಾಗಿನಂಮಮತದಲ್ಲಿ .
15. ಪಳಗಲಿಗಿಯಿದವರುಅಬಾಧೆಯಪರಿಹರಿಸಿಕೊಡುತಬಕರುಯಾರ್ಥಮಾಡಗ್ರತಿ
16. ಪಾಲಕರುಮುಕ್ಕ ರಾಸುಪ್ಪರದತೀರ್ಥದಹಳ್ಳಿಯಮಹಾನಂಗಳಿಯಾರ್ಥಮಾಡವನೂ .
17. ವಡಕ್ಕೆ ಪ್ರತ್ಯಕ್ಷಪರೋಕ್ಷದಲ್ಲಿಬಡಂಬಟ್ಟುಕಡಿಗೆಕಡಿಸ್ತ ವರಗೆಲುಬೆಟ್ಟಿಸವರದ .
18. ಹುಸಿಯಲ್ಲಿಪಹಸ್ಯಕವಿಲೇ[ಯ]ನೂಕೊಂದದೋಷಯಾರ್ಥಮಾಡವನೂ
19. ಯಲ್ಲಿಪಹಸ್ಯಕವಿಲೇಯಕೊಟ್ಟಿಧಲ ದಾನಪಾಲನಯೋರ್ಮಾಧ್ಯೇದಾನಾಚ್ಛೇದೋನುಪಾಲ
20. ನಂಮನಾಸ್ವಿಗ್ಗಮಮಾಪ್ತೇತಿಪಾಲನಾದಚ್ಯುತಂದದಂ | ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾಯೋಪ
21. ಲೇತವಸುಂಧರಾಂವಪ್ಪಿವರ್ಷಸಹಸ್ರಾಣಿವಿಷ್ಣುಯಾಂಜಾಯತೇರಿಮಿಃ || ಸುವಾನೇಶ್ವರಯಂ
22. ಧರ್ಮಸೇತುರ್ಯಮಾಣಾಂಕಾಲೇಕಾಲೇಪಾಲನೀಯೋಭವದ್ಧಿಃ | ಸರ್ವಾನೇತಾನ್ಪಾಪಿನಮಾತ್ಮಿ
23. ವೇದವ್ರಾನ್ತಿಯೋಭೂಯೋಯಾಚತೇರಾಮಚಂದ್ರವ. ಕ್ಕ ಮಗಬುದ್ಧಿ ತೋಯುನ

(ಮುಂದೆ ಕಾಣುವದಿಲ್ಲ.)

ತಾತ್ಪರ್ಯವುಳ್ಳ ಮಹದ ಮುಂದೆ ನೆಟ್ಟಿರುವ ಗನೇ ಕೃಷ್ಣ.

ಪ್ರಮಾಣ 5' x 2' 6".

- 1..... ಪತಯೇನಮಃ ನಮಸ್ತುಂಗತಿರಕ್ಕಂ
- 2 ಬಿಜಂಬ್ರಹ್ಮಮರಚಾರವೇತ್ಯಲೋಕೈನಗರಾಂಭಮೂಲಸ್ತಂಭಾಯಕೇಭವೇ || ಸ್ವಸ್ತಿ
- 3..... ಲೋಕೇ ಹನೆಯವರ್ತಮಾನವಿರೋಧಿ ಕೃತುಸೇವಭ್ಯರವ.....
- 4... ಮನ... ವರಸೂರಿಯಗ್ರಹಣಪುಣ್ಯಕಾಲದಲ್ಲೀ ಮದ್ರಾಜಾಧಿ
- 5 ರಾಜರಾಜಾ ರಮೇಶ್ವರಶ್ರೀನೀರಪ್ರತಾಪದೇವರಾಯಮಹಾರಾಯರು ವಿಜನಗರವಲುಸು
- 6 ಕಸಾಂಟಾ ಸ್ವಯಂಯುತಯಹಕಾಲದಲುರಾಸರನಿರೂಪದಿಂದಿರಗದಾಚ್ಯವನು
- 7..... ಪ್ರತಿಃ ಶಿಸುತಯುಗಕಾಲದಲುಯಾಶ್ವರಸ್ವರೂಪಿಣಿಬರಬಿ
- 8 ರಲುಗಾ... ಪುರ್ರಿಪಾದಂಗಳೂವೂಡಿಧರ್ಮದಭತ್ತದಭೂಮಿಯವಿವರಲುಕ್ಕ ರಾಯಸ್ವ
- 9 ರದದೇವರುಗಳನಾಗಂಣ... ಕ್ರಯದಾನಧಾರಾಪೂರ್ವಕವಾಗಿಬರದಗುತ್ತಿ ಗಿಜಿಯು
- 10..... ಚತುಸೀಮೇವಿವರಮೂಡಲುಬದವರುಗಳ ನಾಗಣ್ಣ ಗಳತೋಟದಿಮೂಡಲುಬವ
- 11... ಯಿಲಜ್ಜ ನಾಗಂಣನತೋಟದಿಮೂಡಲುಬದಗಲುತಂಕಲುನೀರವರಿಯುಸೀಮೆ
- 12... ಗಳಗಡಿಯಿಚತುಸೀಮೆಯುಳಗಣಲಚನಮರಲಯನುಹಲಯವತ್ತು....
- 13.... ನಾಗುಪಾಪ್ಯರಮಕ್ಕಳುಸುಬ್ರಹ್ಮಣ್ಯದೇವಗಳತಮಗಬಂದಹೊಂನಂಗಿಯಮೇ
- 14 ಲಿಲವತ್ತು ಹೊಂನುತೆಗದುಕೊಂಡುಅಹೊಂನಂಗಿಯು ಅದಭೂಮಿಹಂನರಡುವರಸಲಿ
- 15 ಗುಣವರಲದಕ್ಕೆ ಸಲುವನೀಮೆಸ್ವಾಮ್ಯಹ . ಗಾಣಿಕೆಸಹಲಯವತ್ತು ಬಂಡುಗಗದ್ದೆದು...
- 16..... ಹೋಜಗನಲಳಿಯಬಲತಮನಚಾರಂಣಹಗ್ಗಡೆ . ನಮಕೋಟಿಯಪ್ಪಲತನ...
- 17 ಗ್ಗಡತ್ತಿಯಮಕ್ಕಳುಬಲತಮ್ಗಡೆಗ್ಗಡೆತನತಮತಿರಿಕೆಗೆಡೆಯಂಣಮುದಗಗ್ಗಡೆ
- 18 ತಿಯಮಕ್ಕಳುಬಲತಮಂಣವೀರಂಣಕಾಮಂಣನಾಗಂಣಹಗ್ಗಡತ್ತಿಯಮಕ್ಕಳುಕೋಟಿಯಸ್ವ
- 19... ಬಾಲತಮಯವರುಬಳಗಾದಕಂಕಣಲೆಹಗ್ಗಡೆಕೊಪಕೆಸಲುವಲಳಿರುಂದಿರು...
- 20 ಕಾತುವಗೇಳಲುವಲಸಗನಹಗಯದಾನಮುರಿಗುಲವರಹಣಗಂದಮ್ಗಡೆಯವೇಕಮ್ಗಡೆಯಾಗಿ
- 21 ಪ್ರಭೂವಿಯುಚತುಸೀಮೆಮೂಡಲುಮನಿಗೆಹೋಜಹದ್ದಾರಿಯುಂಡುಮಲುಕೊಲಬುಕ್ಕ ರಾಯಸ್ವರ
- 22 ಧೂಮಿಯುಂಡಗಲುಪಡುವಲುಬುಕ್ಕ ರಾಯಸ್ವರವಭೂಮಿಯಿಂಮೂಡಲುಬದಗಲುಗುಟ್ಟಿಯನೀರು
- 23 ವರಿತಂಕಲಿಂಕಲುಅಂತುಚತುಸೀಮೆಯುಪೂಳಗಾದಭೂಮಿ.....
- 24 ಯನುಯಿಶ್ವರಸ್ವರೂಪಶ್ರೀಪಾದಂಗಳುಕ್ರಯದಾನಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಂಡು

ತೀರ್ಥಹಳ್ಳಿ ತಾಲೂಕು.

- 35 ರಾಮಭಟ್ಟರಿಗೇಶ್ವರವರ್ಧನಾಕಾರು ವಗೊಳ
- 36 ಯರುರಾಮಭಟ್ಟರಿಗೇಶನಸ್ಥವಾಗಿ ಕೊಟ್ಟರು . ಹತ್ತು ಸಲಗೆ
- 37 ವೊಡೆಯರು... ಅಸಗೆ . ಯೆನ್ನು
- 38 . ಭೂಮಿಯನುಮೋವತ್ತ ಯೆಡುಸಲಗೆಭತ್ತ ವನು
- 39 . ಗಿಹದಮೂರುಸಲಗೆಭತ್ತ ವನುನಾಂಕಿಂತ್ಯದೇವರದೇವಕಾರ್ಯ
- 30 ಸಲಗೆಭತ್ತ ವನುಮಡಕ್ಕೆ ನಾರಸಿಂಹದೇವರಸಕಳ
- 31 ಪುರದೊಳಗೆನಾಲುಕುಸಲಗೆಭತ್ತಮಿಯನುನ
- 32 ಮೂವರುಮನುಸ . ಮೂರು
- 33 ಜೇಷ್ಠದೇವರನೊಳಗವನುಲ
- 34 ಹುಣಿಸವಳಿಯಕ್ಕೊಟ್ಟ . ಕೊಡ
- 35 ದಾನಧಾರಾಪೂರ್ವಕವಾಗಿಬಂದದ್ದೆಗೆ ಡತ್ತಿಯ
- 36 ... ಸಲಗೆಭೂಮಿಯನುಕಳದಮೆ ಸಲಗೆಭೂ
- 37 ... ಮೂರುಸಲಗೆಭತ್ತ ಹಂನಗಿಯಿಂದಲಯವತ್ತು ಖಂಡು
- 38 ಕೊಡುವಹಂನರದುಹೊನ್ನಿಗೆಕೊಡ
- 39 . ಲರಲಹುಹೊನ್ನಿನಬಿಡಹಲಯಗುತ್ತಿ ಗೆಜೆಯ
- 40 ದನದಮೇಲು . ಕವರಹಲಯವರಹ . ದನನ
- 41 ಗೆಯವಾಡುವಜನಯರಡಕಂಭತ್ತ ಖಂಡಗಯಪ್ಪತ್ತುಯಿ
- 42 . ಕವರಡಕಂಭತ್ತ ಯಿಪ್ಪತ್ತು ಖಂಡುಗವೇಲಾಗೆಭತ್ತ ಯಂಭತ್ತು
- 43 . ಹತ್ತು ಹಣದಿಗಯಾತಗವರುಪತ್ಯಮಾಡುವಾತಗೆಹತ್ತು ಹಣಹ
- 44 ಪಳದ್ಯತನವತ್ತುವುಜೆಗೆಲ . ತದ . ಲಯಲಸಾಧ್ಯ . ದಾ . ರುನಾರಾಯ
- 45 ಯಾಲಿಹಳಿಯಭತ್ತ ವನೂಹೊನ್ನನೂಯಿತ್ತಿ ಅದವನ
- 46 ಕದನ. ಅಪ್ಪಳಿಗೆಗೆಹೊಣಗಣಬಾಗಿ . ಬಂದಲಯ
- 47 . ಪರಿವರಿಸಿಕೊಡುವರುತಾ . ಹುಹಳಿಗೆ
- 48 . ಯಾಧರ್ಮಕಲಳುಬದವರುಗಂಗೆಬರಣಾಸ . ಕುಲಿಯ ವಧಿಸಿದಮಾ
- 49 ಯಾಧರ್ಮ ವಪಲಿಸಿದವಗೆವರಣಾಸಿಯಲಿ . ಕೊಳೆಕುಲಿಯದಾನವಾಡಿರಬ
- 50 ಲನಾರಾಯಣಪ . ಸ್ವಸಗತಲಯಾ . ಯಾಭೂಮಿಯನು
- 51 . ಮೂಕಡದಹಾಗೆಯೋಕ್ಷೇಮವನೂ ಮೂಡಿಕೊಡುಯೆಹರುಯಾಧರ್ಮವವಾಡಿದಮೂ
- 52 ದಗಂಗಾಧರಪೂಜ್ಯವಾದಂಗಳಲಪ್ಪತ್ರನರಸಿಂಹದೇವರು || ದಾನಮಾಲನ
- 53 ಯೋರ್ಮಧ್ಯದಾನಾಂಶ್ಯೋನುಮಾಲನಂ | ದಾನಾಸ್ವರ್ಗವಮಾಪ್ನೋತಿಮಾಲನಾದಚ್ಯುತಂಪದಂ
- 54 ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಫುಲ್ಯಾಪರದತ್ತಾ ನುಮಾನಂಪರದತ್ತಾ ಪಹಾರಣಸ್ವತ್ತಂನಿಷ್ಠಲಂಭ
- 55 ವೇತ || ಸ್ವದತ್ತಾ ಪರದತ್ತಾ ನಾಂಯೋರೇತಿವಸುಂಧರಾಂ | ಪಪ್ಪಿವ್ವರಿಪನಹಸ್ರಾಣವಿಷ್ಣು
- 56 ಯಾಜುತೇತ್ರಮಿ ||

ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ || ನಮಃಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ
 ಚಾರವೇ | ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ || ಶ್ರೀಮತ್ಪ್ರ
 ಹಾರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ವೀರಪ್ರತಾಪ ಇಮ್ಮಡಿ ದೇವರಾಯ
 ಮಹಾರಾಯರು ವಿಜಯನಾ ದೇಶದ ರಾಜಧಾನಿಯಲ್ಲಿ ದೃಷ್ಟಿಸಮಸ್ತ
 ದೇಶಗಳನ್ನು ಸದ್ಗುರ್ಮದಲ್ಲು ಪ್ರತಿಪಾಲಿಸುತ್ತಾ, ಇದಂ ದಿನ ಶಾಲಿವಾಹನಶಕ
 ವರುಷ ೧೩೮೬ ನೇ ಸ್ವಭಾನು ಸಂ|| ರದ್ರ ಭಾದ್ರಪದ ಕೃಷ್ಣ ೨ ಗುರುವಾರ ರೇವತಿ
 ನಕ್ಷತ್ರ ಕನ್ಯಾ ಸಂಕ್ರಾಂತಿ ಸಂಯಮಕಾಲೇ ಹೇಮಾದ್ರಿತಟ ಶ್ರೀಮತ್
 ತುಂಗಭದ್ರಾ ತೀರದಲ್ಲಿ ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ
 ವರ್ಯ ಶ್ರೀಮದ್ಭಗವತ್ಪಾದ ಪೂಜ್ಯ ಶಿಷ್ಯ ಶ್ರೀ ಶಂಕರಾಚಾರ್ಯ ಶಿಷ್ಯ ಸುರೇ
 ಶ್ವರಾಚಾರ್ಯ ಶಿಷ್ಯ ವಿದ್ಯಾನಂದಾಚಾರ್ಯ ಪರಂಪರ ಪುರಸ್ಕರ ಭೋಗ
 ವರ್ಧನವಾಲ ಪುರುಷಾಧಿಸ್ಥಿತರಹ ಶತಶೃಂಗ ಪುರಾಧಿವಾಸ ಶ್ರೀ ಚಿದ್ವಿಧ
 ಭಾರತೀ ಶ್ರೀಪಾದಂಗಳ ಗುರು ಕರಕಮಲ ಸಂಜಾತ ಶ್ರೀಮದ್ರಾಮಚಂದ್ರ
 ಪಾದಪದ್ಮಶ್ರೀಗೋಕರ್ಣ ರಘೂತ್ತಮ ಮಠದ ರಾಘವೇಶ್ವರ ಭಾರತೀ ಶ್ರೀ
 ಪಾದಂಗಳಿಗೆ, ಇಮ್ಮಡಿ ದೇವರಾಯ ಮಹಾರಾಯರು ಪೂಜಮಟ್ಟು ಕೊಟ್ಟ
 ವೈಭವ ತಾಮ್ರಶಾಸನ ಕ್ರಮವೆಂತೆಂದರೆ— ಪೂರ್ವದಲ್ಲಿ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾ
 ದಂಗಳು ಗೋಕರ್ಣದ ಶ್ರೀ ಮಹಾಬಲೇಶ್ವರ ದೇವರ ಸನ್ನಿಧಿಯಲ್ಲಿ ನಿಮ್ಮ
 ಪೂರ್ವಾಧಿಪ್ತಿಕರಹ ಚಿದ್ವಿಧ ಭಾರತೀ ಶ್ರೀಪಾದಂಗಳಿಗೆ ಸಿಂಹಾಸನ ಕಿರೀಟ
 ತಿರುಗಾಂದೋಲಿಕ, ಶ್ವೇತಭಕ್ತ, ಉಭಯ ಚಾಮರ, ಮಕರಕೋರಣ, ವೃಜನ,
 ಹೆಗಲು ಜ್ಯೋತಿ ಪೀಠ ಪಿಶಂಗವರ್ಣ ಪತಾಕಾದಿ ಚಿನ್ನ, ತಾಳ ಶಂಖಚಕ್ರಾದಿ
 ವಾದ್ಯ ನೋಡಲಾದ್ದನ್ನು ಕೊಟ್ಟು—ಪ್ರಕಾಶಿಸಿ ಬಹದ್ದರಿಂದ ಈಗ ಶ್ರೀವಿರೂ
 ಪಾಕ್ಷ ದೇವರ ಸನ್ನಿಧಿಯಲ್ಲಿ ನಿಮಗೆ ಪಂಚದೇವಟಿಕಾದ್ವಯ ಅಂದೋ
 ಲಿಕೋಪ ಪಂಚಕಲಶ ನೋಡಲಾದವನ್ನು ಅಧಿಕರಿಸಿ ಕೊಟ್ಟಿವಾಗಿ ನೀವು ನಿಮ್ಮ
 ಶಿಷ್ಯಪಾಂಪರ್ಯವಾಗಿ ಪಂಚದೇವಟಿಕಾದ್ವಯ ತಿರುಗಾಂದೋಲಿಕೋಪಂ
 ಪಂಚಕಲಶ ನೋಡಲಾದ್ದರಿಂದ ಯುಕ್ತರಾಗಿ ನಾಲ್ಕು ದೇಶವನ್ನು ಸಂಚರಿಸಿ
 ಪ್ರಕಾಶಿಸಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಗಳಾಗಿ ಬಹಿರಿ ಎಂದು ಕೊಟ್ಟ ವೈಭವ ತಾಮ್ರ
 ಶಾಸನ. ಲೇಖಕ ಕೃಷ್ಣವೀರಂಣ್ಣಾಚಾರ್ಯ,
 ಶ್ರೀವಿರೂಪಾಕ್ಷ ಎಂತ ರುಜು ಉಂಟು. ವರಸರೂಪಿನ ಮುನೆ. ಇದ.

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ಅಲ್ಪಕಸಿಂಹದೇವತಾಸೇವಾ
ವಕ್ತೃ

ಕರ್ತವ್ಯವೆನಿಸುವಂತೆ ಉತ್ತಮವಾಗಿ
ಪ್ರೀತಿಸಿದಂತೆ ಸರ್ಕಾರದ ವಶಪಡಿಸಿಕೊಳ್ಳುವ
ವಸ್ತುಗಳಿಗೆ ಯಾವುದೇ ಸಂದೇಹವಿಲ್ಲದೆ
ಸರ್ಕಾರದ ವಸ್ತುಗಳಿಗೆ ಪ್ರತ್ಯೇಕವಾಗಿ ದಾಖಲೆ
ಯಿಲ್ಲದೆ ಇರುವುದರಿಂದ ಸರ್ಕಾರದ ವಸ್ತು
ಮಾಡಿದ ದಾಖಲೆ ವಿಲ್ಲದಂತೆ ಇದ್ದು
ಪೂರಕವಾಗಿ ದಾಖಲೆ ವಿಲ್ಲದಂತೆ ಇದ್ದು
ನಿರ್ಮಾಣವಾಗಿರುವುದರಿಂದ ಸರ್ಕಾರದ
ವಿಲ್ಲದಂತೆ ಇದ್ದು ದಾಖಲೆ ವಿಲ್ಲದಂತೆ
ನರ್ತಕರಾಗುವಂತೆ ಇದ್ದು ದಾಖಲೆ ವಿಲ್ಲದಂತೆ
ವಕ್ತೃನಿಷ್ಠನಿಷ್ಠನಾದಿಗಳಾಗುವಂತೆ
ದಾಖಲೆ ವಿಲ್ಲದಂತೆ ಇದ್ದು ದಾಖಲೆ ವಿಲ್ಲದಂತೆ
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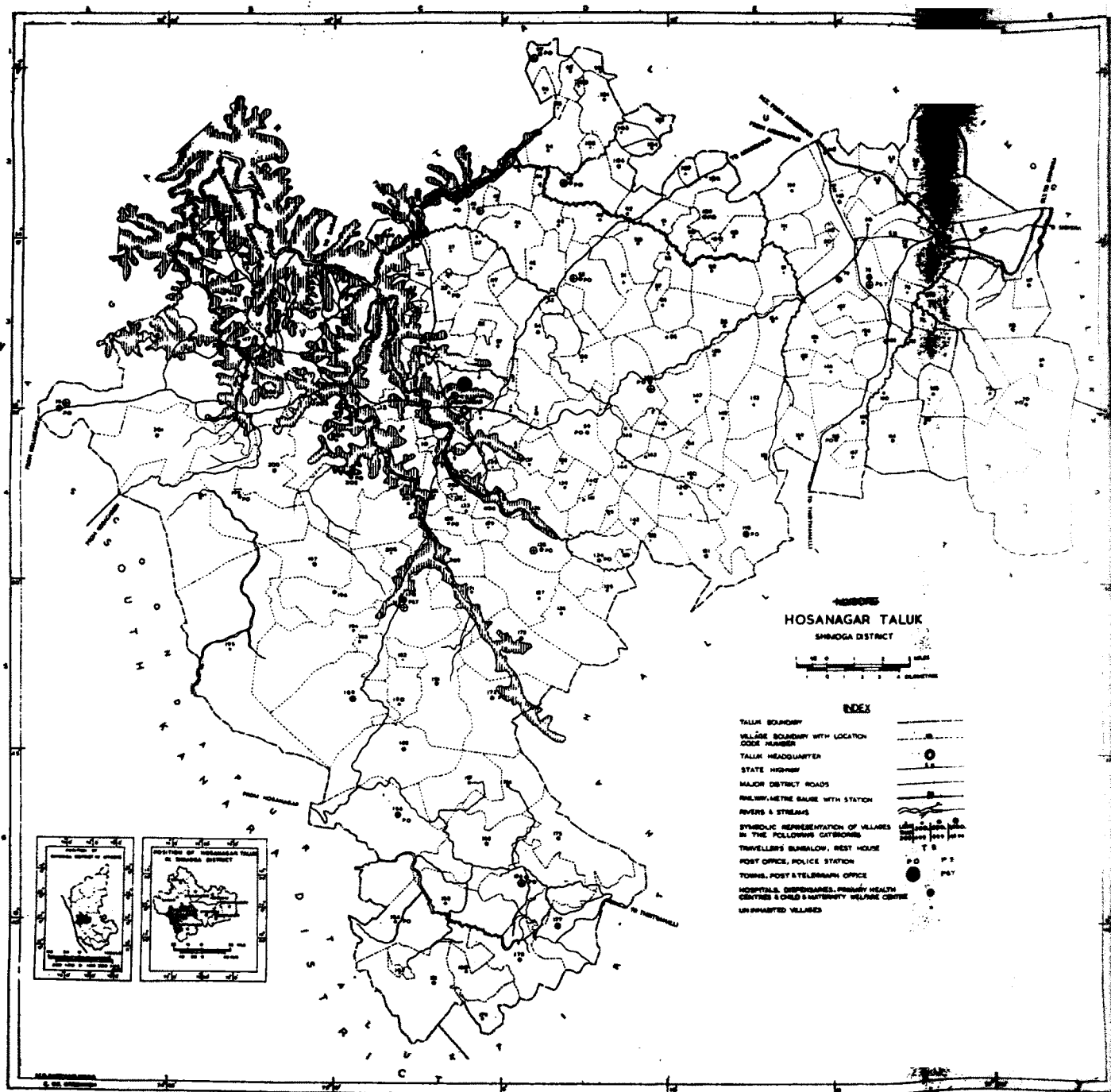
Mr. M. S. S.
Collector



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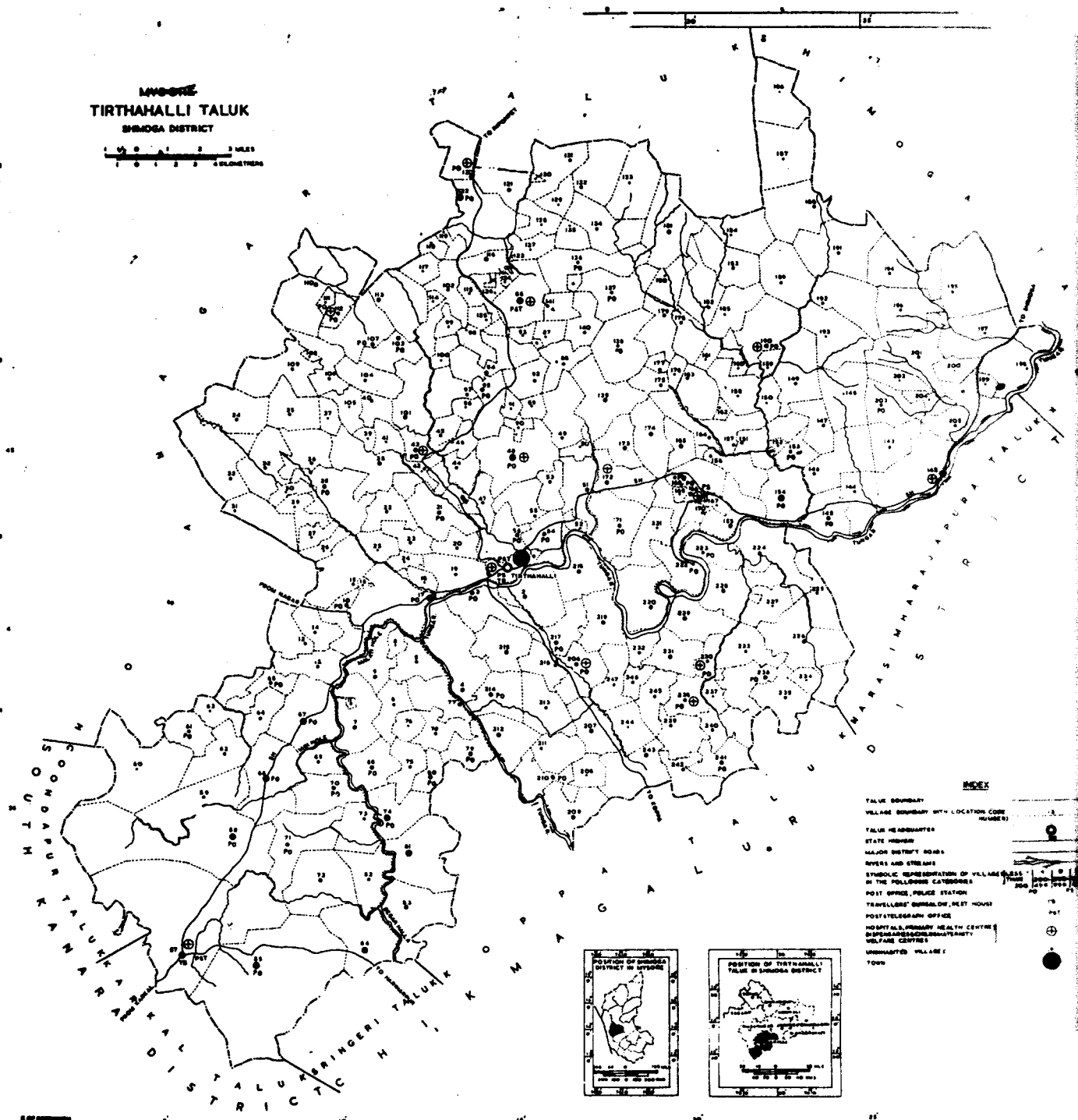
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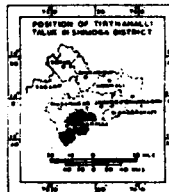


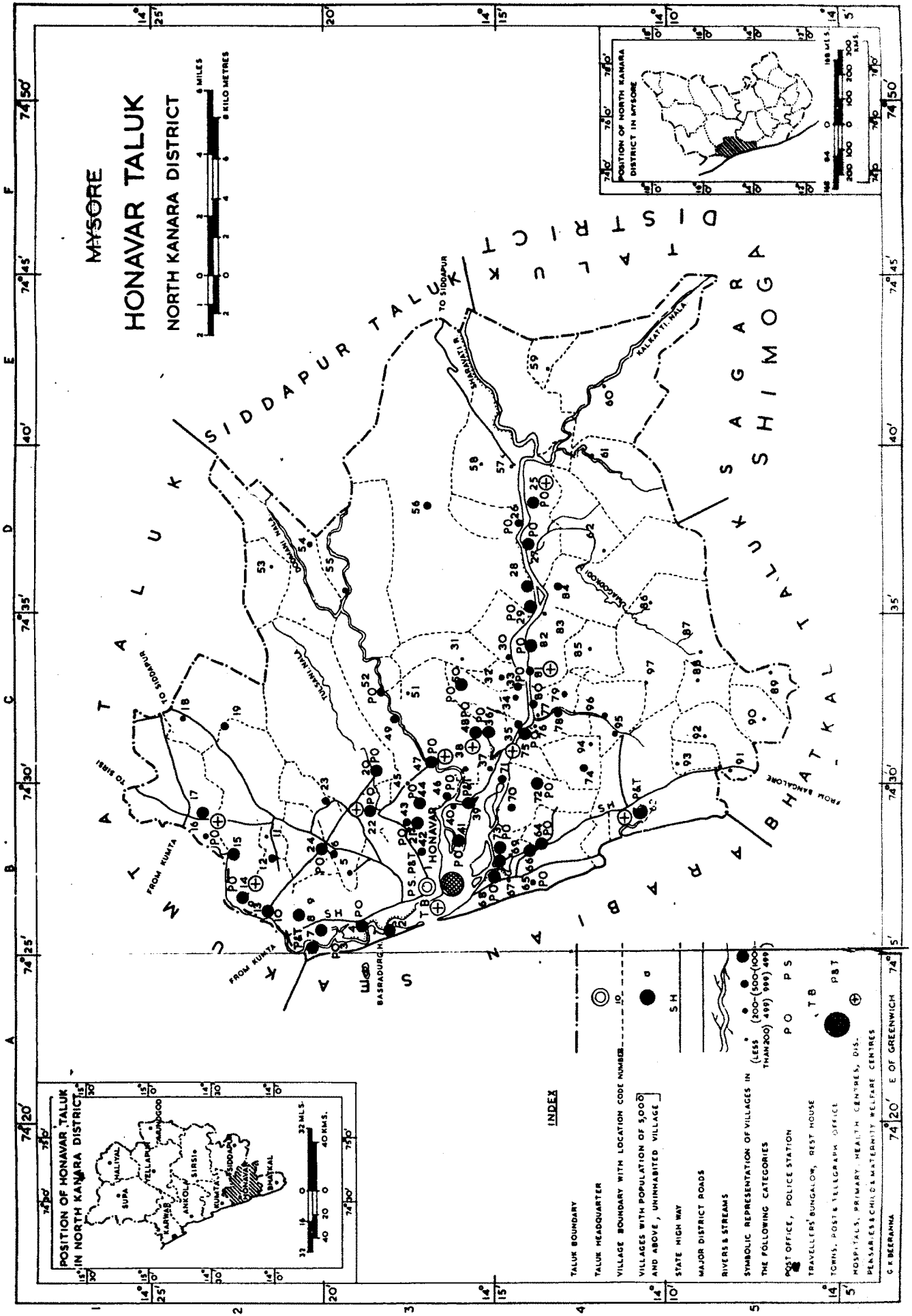
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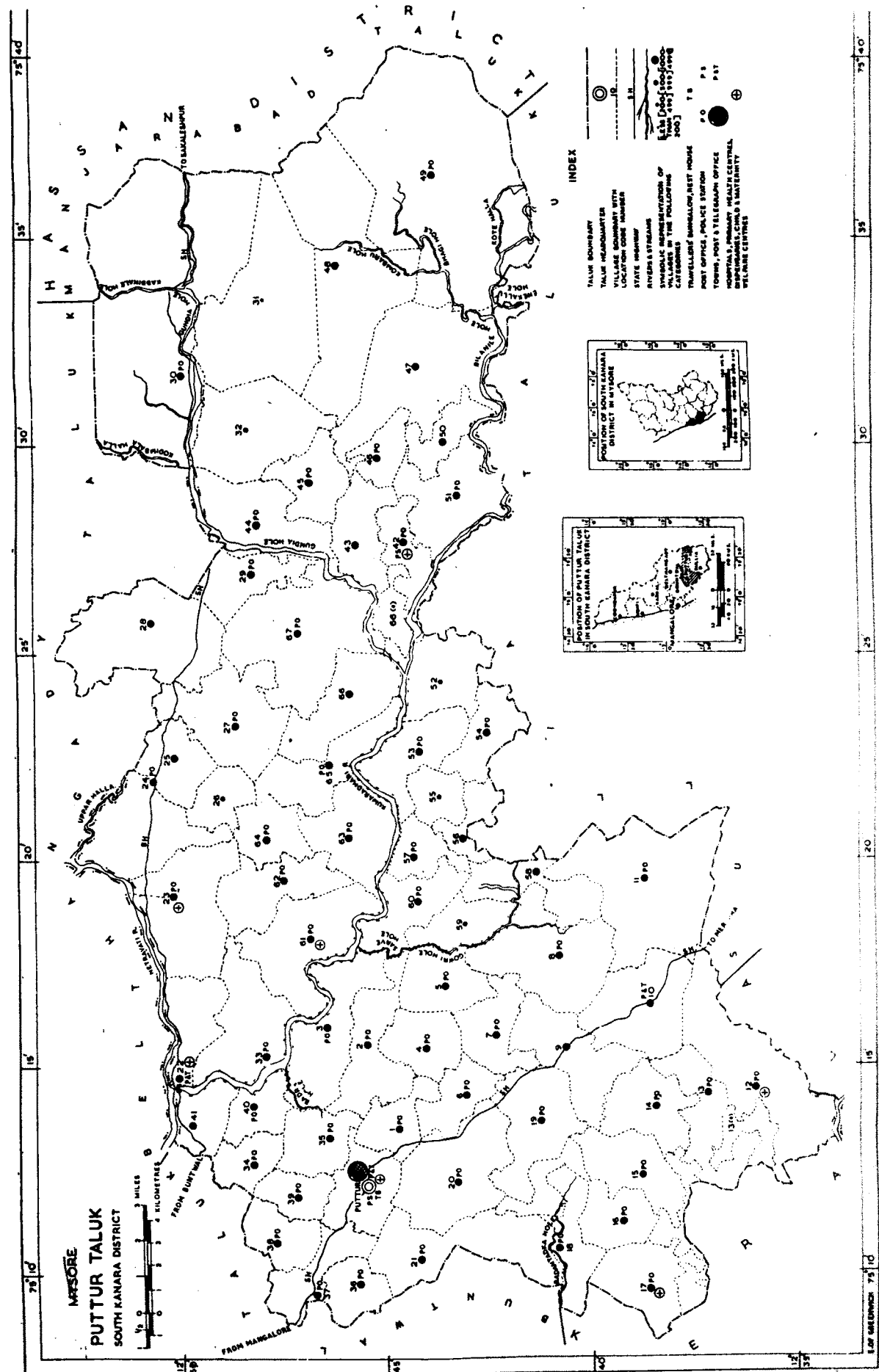
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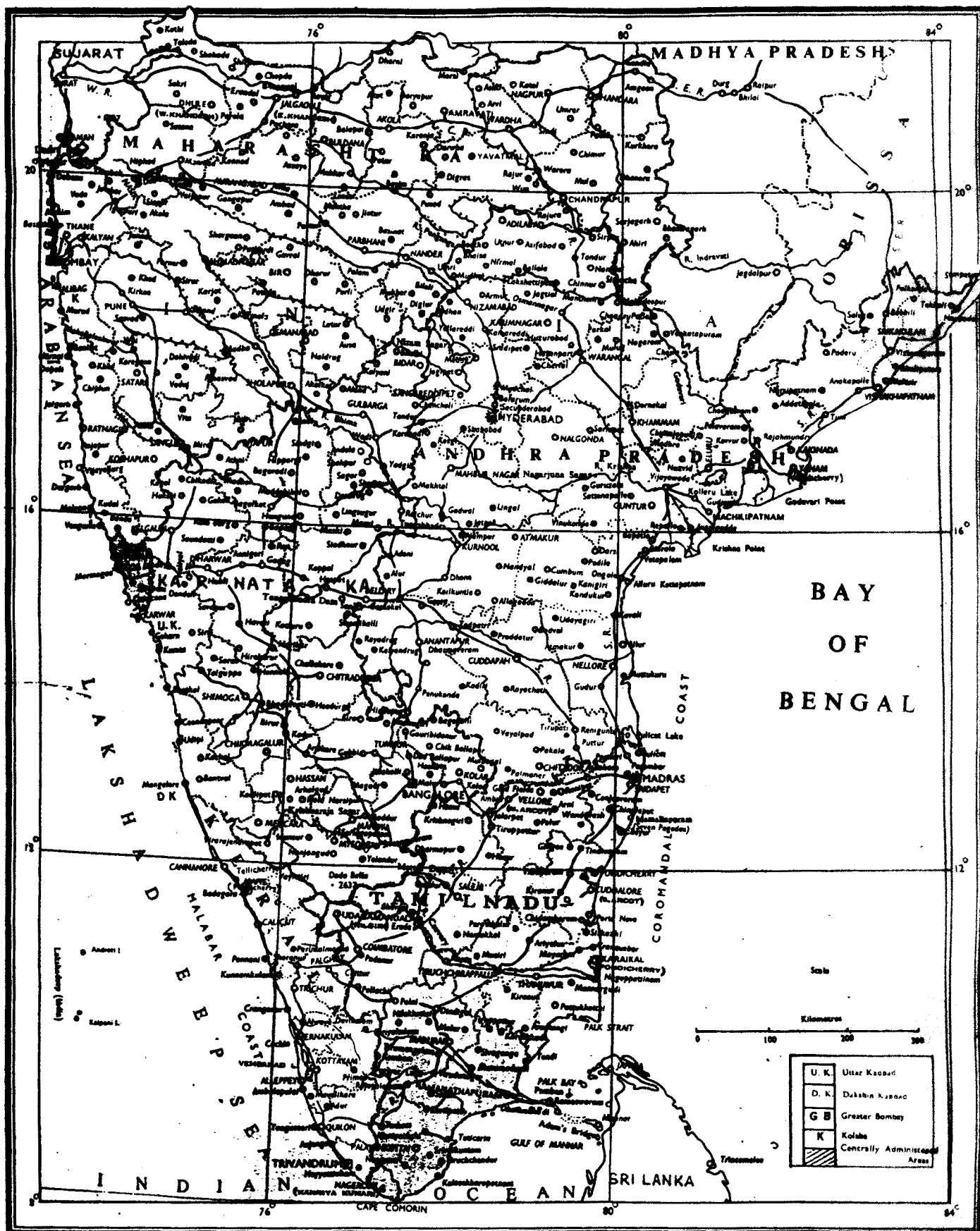


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